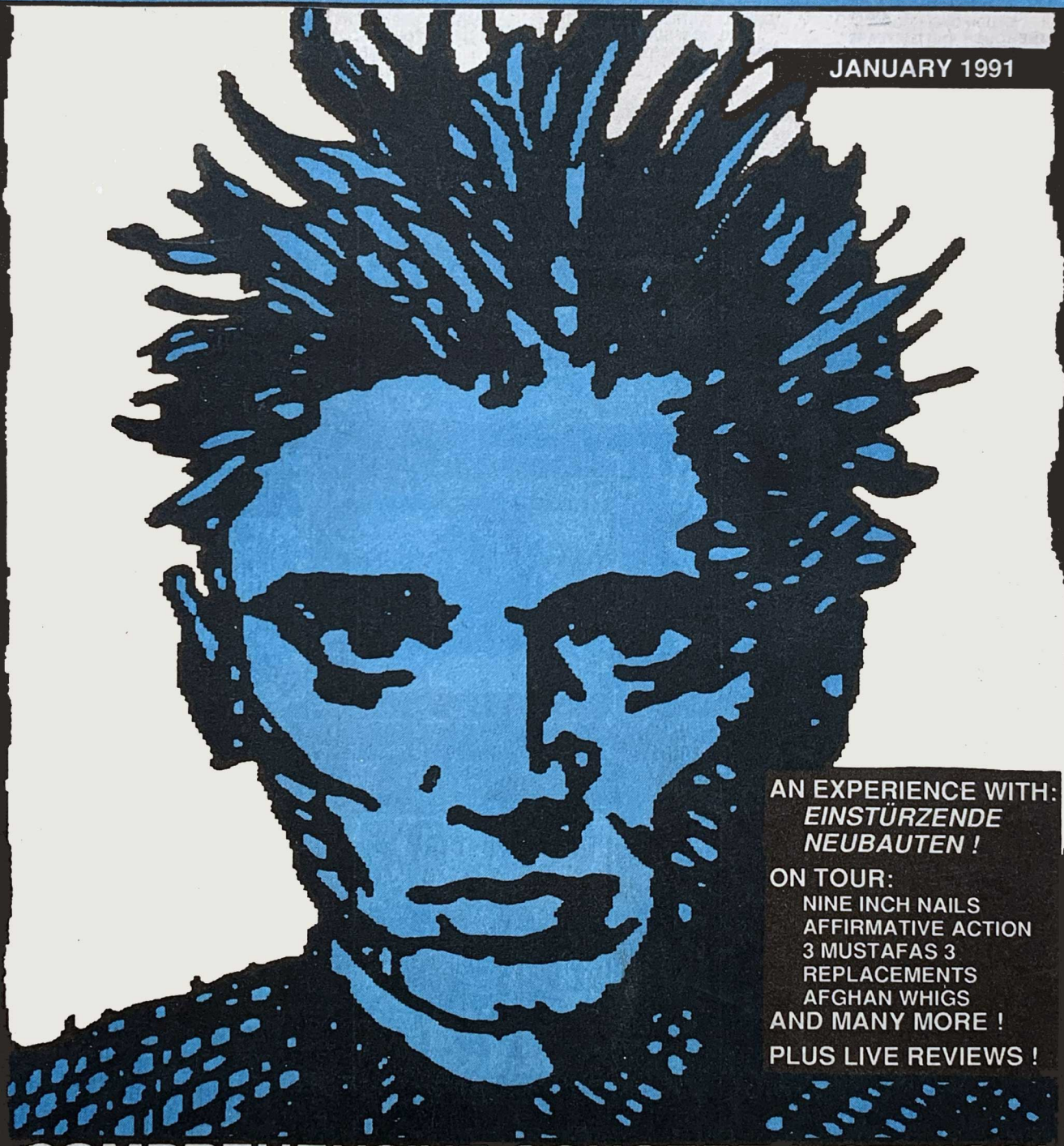
ROCK AROUND THE WORLD

THE ALTERNATIVE LIVE MUSIC GUIDE

JANUARY 1991



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EINSTÜRZENDE NEUBAUTEN !

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3 MUSTAFAS 3
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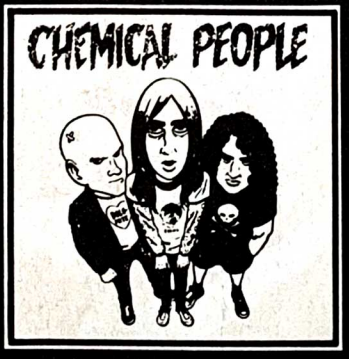

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ROCK AROUND THE WORLD
THE ALTERNATIVE LIVE MUSIC GUIDE

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On the cover: Blixa Bargeld of the group Einstürzende Neubauten (artwork courtesy of their latest album on Rough Trade Records)

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(Please recycle when finished reading)

Blurb

- Please excuse the thinness of this month's publication: not many bands are touring in these cold, cold months!
- Don't forget: we're always looking for people to submit live show reviews. We'll accept photos, too, but only if accompanied with a review.
- And Bands! If you're not booking through an agency, send us your tour schedules directly.
- Have a merry new year.

—Sharon Swezey

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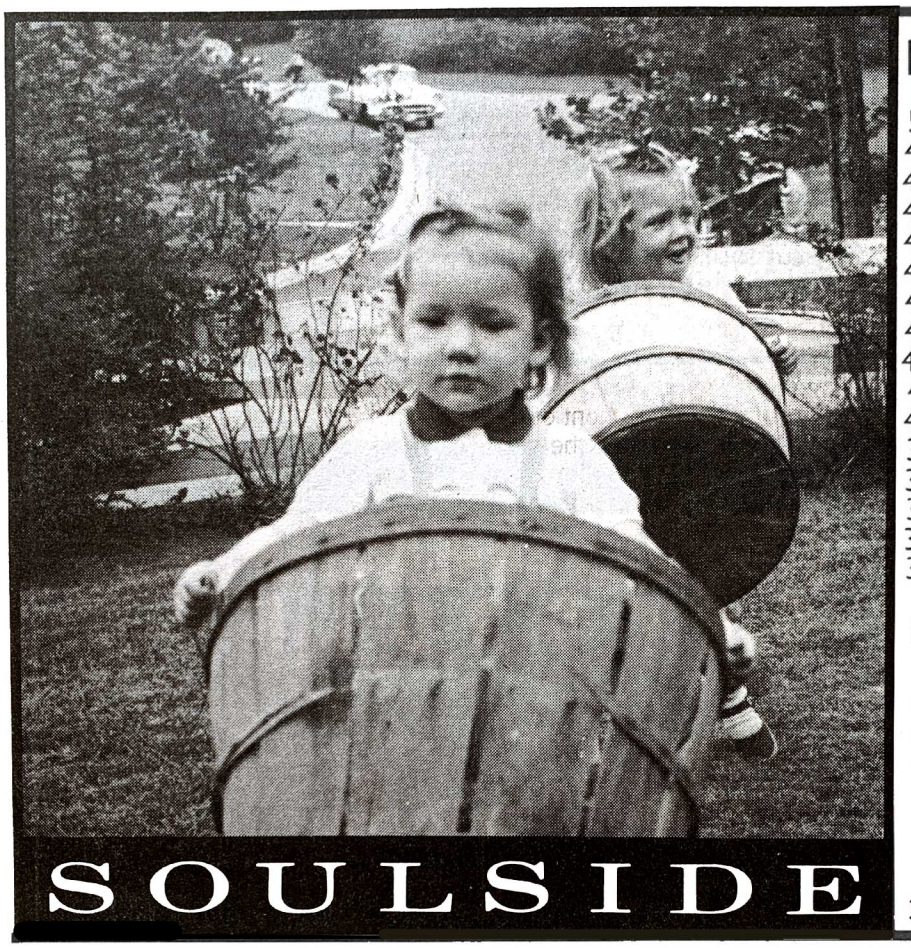

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EINSTÜRZENDE NEUBAUTEN

AN EXPERIENCE WITH COLLAPSING NEW BUILDINGS

by Dave Leland

F.M. Einheit says he gets most of his joy out of live performances. This is however a short-lived joy, because he spends most of his time in the studio lately. To see him prowl the stage, he seems like a caged tiger. He gets up from his instruments, maybe the large plastic gasoline containers which he beats with sticks, and stalks to the front of the stage, hungrily menacing the audience, but seemingly disdainful of what he sees across the moat.

Maybe he's unsure the audience understands the performance. Maybe he's right. Many of them are here to pose in their underworld anti-all post-apocalyptic black leather pierced flesh finery. To many of them, it's another form of pop music.

The huge energy that comes out of these pieces on stage is equal to the thought, energy and time that go into them. This music would all be worthless flailing in the noise-garage genre if it weren't intended to transmit messages from the group to us in the audience.

The show is stark and loud. Crashing dissonances and unfamiliar instrumentation immediately jar the listener. As you let the performance draw you in, the holes and spaces between the sounds become more apparent, you hear the music almost in reverse, or as a negative.

The emotions and energy we see and hear are real. This isn't an act. Even if Blixa Bargeld does look like a "Thin Dark Duke" in his pointed sideburns, rakish hairdo and dark suit, there's ZERO pretense or act involved in this presentation.

The lights flash, the springs, strings and cans sound, voices are raised to the heights of emotions in screams, gags and lyrics, at times seemingly all at once. You see and hear the flow of the audio messages of hope for our minds, our freedom to express ourselves, and our ability to escape from the prisons of accepting what we are told by those who control our thoughts and the music we hear.

Einstürzende Neubauten's most recent tour was their first North American tour in four years and hit only the big cities. It was sponsored by the Goethe Institute, a German cultural and language teaching facility with locations over much of the world, and was accompanied by the gallery exhibit, "Ten Years of Einstürzende Neubauten" in San Francisco. The tour was organized as a way to focus awareness on the positive and far-reaching effects of German intellectual and artistic freedom on the artistic community in the United States.

German's regard Blixa Bargeld, the lead singer and songwriter for the group, as a very important artist in the experimental music area. The group's following in America, however, seems to cast them as cult figures in the industrial/dance music genre. Their music really goes way beyond that, even beyond "music" itself. Einstürzende Neubauten don't see themselves as "pop musicians" who should be popular in all markets. They're happy to just make their own art, and let people who appreciate that art seek them out. This concept is all-important in understanding this group.

Blixa has a bad reputation, which he doesn't deserve. He's accused of having a harsh edge towards journalists. But he doesn't. He just doesn't like to be asked the same questions all the time. Or dumb ones. Who does? If an interviewer hasn't read up on what he's said, or even sung, over the last ten years, all is lost. Blixa will know that you don't respect him enough to read his answers, even if it was years ago. Maybe that's why he once said he'd like to write his own questions.

DAS BARGELD

I was lucky. I had a good experience with him. Blixa seemed like one of the seventeen nicest people in the world. Besides the interview and seeing their show, he took me aside the next day and personally took me through their exhibit, while the rest of the Rough Trade, I-Beam, Goethe Institute, and other important people ate the celebratory luncheon in behalf of their performance and the gallery opening.

The exhibit at the Art Space in San Francisco was laid out chronologically, illustrating their different periods of development. With original pages of charts and lyrics for different pieces, "found-object" home-made instruments, recordings, writings, notes, artwork, photos and commentary, Blixa spent an hour walking me through the phenomenon of

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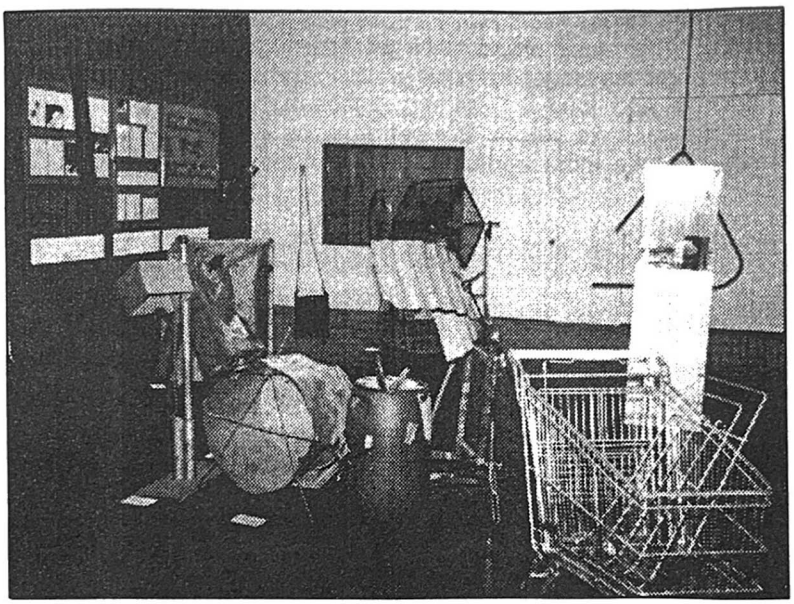
Einstürzende Neubauten's aesthetic and sonic development.

A lot of the information I got was merely "flavor", but it's the kind of information which goes into the text of a detailed exhibition book, the likes of which well-funded big city museums print up for their most important shows. I wish I could write such a book, to fully justify all the time and effort Blixa gave to me. This review will bring all of that in wherever it can.

Their music is often not readily understood from listening to the recordings. Thus I attempted to get the following information from him: their concepts, intentions, and objects behind both their recordings and performances, as well as how these have changed over time. The following is a summary of both the formal interview done before their performance and the informal tour with Blixa through the gallery the next day.

The recordings don't have all the energy of live performances, but other things can be done which make them artistically interesting as well, such as different methods of recording. When the sounds are performed together, it's not always the best. That's often because the job of getting all the sounds recorded for some songs is too much of a technical operation for it to work out well playing live.

The recording approach depends on the concept of the album. The last recording, for example, was trying to create an artificial space. For their most recent release, "Haus der Lüge" (House of Lies), the working process was different for each piece. Some were built around a particular sound, others around a lyric.



The infamous shopping cart with other home-made and "found-object" instruments on display at the Artspace in San Francisco. (photo by Sharon Swezey)

The use of objects grew out of early years of financial misfortune and the loss of equipment, which was sold off to pay bills. A percussion kit was assembled out of part of a metal barrel, some pipe and parts of things like heating ducts. Another source of sound was made out of rows of various springs stretched between steel bars, to be struck, drilled, or sounded by pulling a chain running through them.

To date, Einstürzende Neubauten has tried about every source of sound imaginable. Wood, metal, plastic and water have been the easy ones. A drip from a leaky roof falling on a hot stove, taped and played back at different speeds, was used in one recording. For another, Blixa crawled under a house, pulled his amplifier over the opening in the floor, and played his notes to resonate with the particular drone of the crawlspace. They've also used sounds of flesh, sand, samples of their own past recordings, but never samples from other people's work.

Their instruments have evolved or changed over time as well. Some have been with them for years, others newly invented, and still others retired due to breakage or changed taste. The construction of some has been altered for travel, but their instruments are still odd enough to bring strange comments from the Customs inspectors.

Everywhere they go, they try to find something local to play on. And everywhere they play, they have the venue provide a shopping cart for them to use, like an urban waste-product harp, to be tortured and beaten during the performance, and returned to the store the next day.

Einstürzende Neubauten play the holes in the sound, and the dissonances. The sound that you hear is not intended to be "music" in any conventional sense. They play to bring about a new expression of sound.

Blixa was not a musician when he, F.M. Einheit and two women, long since departed, started the group ten years ago. The group's musical progression is outlined in the exhibit. From it's inception in 1980 to 1982, their intention was "Anti-Aesthetic", with no structure to the sound. This changed in 1982 to the one year period of "Sound Experiments and Construction". Those first three years were chronicled by the 1983 album, "Stratigien gegen Architekturen" (Strategies against Architecture), their only compilation to date, under a fittingly "deconstructionist" title. The conceptual development flowed into the next year (1984-1985) of "Musical Construction". From 1986-1989, their development changed into an exploration of "Open Perspectives", which leads to their current "Rock Music Structures and Aesthetics Concepts". They've turned from pure destruction to exploring "sound opportunities".

The structure of each song was not written as a musical composition or song, even now. His compositions are written sometimes as a dramatic piece, sometimes as a poem with audio themes, such as the sound of a particular instrument, or an underlying chant. Other pieces are written with a specific sound in mind, with the lyric coming later. Even once, a piece was written totally spontaneously, on stage and in front of hundreds of people, with the lyric written down on the airline napkin on the way to the next engagement. But even today the pieces are never written with a strict song structure in any conventional sense.

The exhibit shows the lyrics of many songs written out as they were conceived, sometimes as poems, more often as charted portions of an aural flow. The lyrics are almost

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exclusively in German, not as a statement of anything in particular. It's artistically pure expression, so when he conceives of a lyric in German, the lyric stays in that language.

"Halbe Mensche" (Half Man) was written on a linear mode drawing, with the vocal tracks as "clouds", over the charts of instrumental sound blocks, all over the straight line of the chanted chorus of "Halbe Mensch".

"Hirnlego" (Brain Lego) are bits of the song, taped by both boy's and girl's choirs. These tapes were then manipulated, spliced and intercut by mixing them into the intended composition in a process so complicated that they were all going nuts completing it. Just like building some great huge and complex construction with the little plastic brick toys. Each brick was a piece of the song, and someone finally said, in tired desperation, that it was all brainlegos.

Blixa's influences are mainly reactions to what he doesn't like. To Blixa, 95% of all the music he hears is crap. He says that when 99% is crap, this will be a good time for Einstürzende Neubauten! To him, the psychological and social functions of the "95% crap music" are to keep us all on the same wavelength. It makes it easier for the people who direct the flow to get us to accept, and do, what we're told.

Blixa's intent is to oppose music - all sorts of music, not just "pop". This includes jazz and classical. (The only audio performances he says he's liked in the last ten years are the Kronos Quartet and Diamanda Galas.)

Recently, Blixa has been interested in collaborations, working on projects where the music relates to another body of work. The group has been active in recording dance music for the avant-garde dance group "La La Human Hands". The experimental nature of their sonic presentations is completely adaptable to whatever work it will be used. Their lack of song structures and "musical" restrictions leave them free to present the purest form of aural accompaniment imaginable.

Finally, the changes in Blixa's hometown, Berlin, have had, he says, little effect on him. This is surprising, given the exceptional political nature of his work. Since I did not focus on his inner self during the interviews, we can only guess at what this means.

To sum this all up, Einstürzende Neubauten is a very hard band to get into if you don't care for audible experimentation. But if you're open to the aural equivalent of Hans Hoffmann or Paul Klee, this is the real thing.

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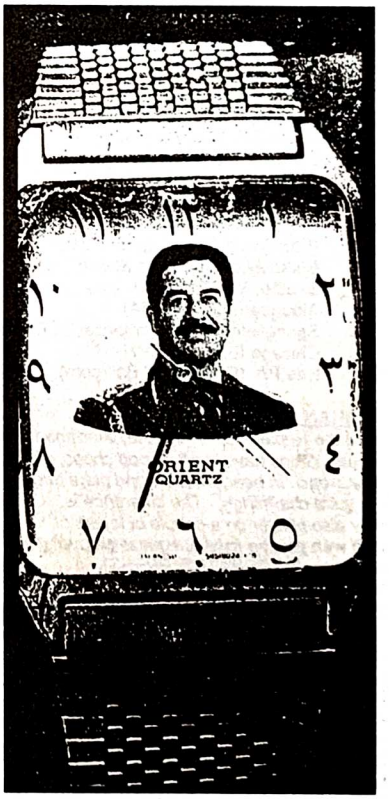

CATCH ALICE DONUT'S "MULE TOUR"
DECEMBER: 13 Champaign, IL **Blind Pig**. 14 Chicago, IL **Avalon**. 15 Milwaukee, WI **Toad Cafe**. 16 Louisville, KY **Tewligans**. 17 Columbus, OH **Staches** *(Alternative Tentacles party)*. 18 Lexington, KY **The Wrockledge**. 19 Richmond, VA **The Metro**. 20 Philadelphia, PA **Khyber Pass** *(Rave Records party)*. 22 Hartford, CT **The Comet**.

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Listing by Band

3 MUSTAPHAS 3
1/10 North Hampton,MA (The Iron Horse)
1/11 Burlington,VT (Flynn Theater)
1/15 Pittsburgh,PA (Graffiti)
1/16 Ann Arbor,MI (The Ark)
1/17 Columbus,OH (Union Station)
1/18 Champaign,IL (Blind Pig)
1/19 Chicago,IL (Hot House)
1/22 Minneapolis,MN (Fine Line)
1/24 San Diego,CA (Belly Up)
1/25 Los Angeles,CA (Palamino)
1/30 San Francisco,CA (Slim's)
1/31 Nevada City,CA (TBA)
2/2 Seattle,WA (Backstage)
2/3 Vancouver,BC (Town Pump)
2/5 Cambridge,MA (Nightstage)
2/6 New York,NY (TBA)
2/7 Philadelphia,PA (Barbary)
2/8 Baltimore,MD (8X10)
2/9 Vienna,VA (The Barns)

3 WOMEN IN BLACK
Part of "Dionysus Records Presents" Night
1/5 Hollywood,CA (The Shamrock)

ADAMSKI
Electronic keyboard dance music wizard and mixer.
2/7 Hamburg,GER (Trinity)
2/8 Rotterdam,NET (Nighttown)
2/9 Amsterdam,NET (Paradiso)
2/12 Copenhagen,DEN (Pumpehuset)
2/13 Berlin,GER (Loft)
2/15 München,GER (Parkcafe)
2/18 Milano,ITL (Rolling Stone)
2/19 Bologna,ITL (Mathis)
2/20 Zurich,SWI (Kaufleut)
2/22 Madrid,SPA (National)

AFFIRMATIVE ACTION
1/2 WinstonSalem,NC (TBA)
1/3 Myrtle Beach,SC (TBA)
1/4 Augusta,GA (Club Earache)
1/5 Gainesville,FL (Hardback Cafe)
1/6 Miami,FL (Junkyard)
1/10 Pensacola,FL (Night Owl)
1/12 Dallas,TX (Clubbed To Death)
1/13 Austin,TX (Cannibal Club)
1/14 Lubbock,TX (Hall Show)
1/15 Phoenix,AZ (Theater Triad)
1/16 San Diego,CA (TBA)
1/17 Los Angeles,CA (TBA)
1/18 Pico Rivera,CA (Eugene's Bar)
1/19 Berkeley,CA (Gilman Street)
1/20 Seattle,WA (Offramp)
1/23 Albuquerque,NM (TBA)
1/25 Springfield,MO (Commercial St. Club)
1/26 Chicago,IL (Dreamerz)
1/27 Erie,PA (Continental Ballroom)

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1/24 Toledo,OH (Frankie's)
1/25 Cleveland,OH (Babylon A Go Go)
1/26 Champaign,IL (Blind Pig)
2/1 Oxford,ENG (Jericho Tavern)
2/2 London,ENG (TBA)
2/3 Birmingham,ENG (Edwards no.8)
2/4 Nottingham,ENG (Venus)
2/5 Leeds,ENG (Duchess of York)
2/7 Groningen,NET (Vera)
2/8 Eindhoven,NET (De Effenaar)
2/9 Arnhem,NET (Willem II)
2/10 Amsterdam,NET (De Melkweg)
2/13 Arhus,DEN (TBA)

(AFGHAN WHIGS continued)
2/14 Copenhagen,DEN (TBA)
2/15 Göteburg,SWE (TBA)
2/16 Enger,GER (Forum)
2/17 Braunschweig,GER (Line Club)
2/18 Berlin,GER (Ecstasy)
2/19 Dortmund,GER (FZW)
2/22 Ravensburg,GER (Jugendhaus)
2/23 Backnang,GER (Juze)
2/24 München,GER (Substanz)
2/26 Graz,AUS (TBA)
2/28 Basel,SWI (Hirscheneck)

AGNOSTIC FRONT
Pioneering skinhead group.
1/5 Buffalo,NY (Skyroom)
1/6 Toronto,ONT (Apocalypse Club)
1/11 Providence,RI (TBA)
1/12 Hadley,MA (Katina's)
1/13 Boston,MA (Channel)

AGONY COLUMN
1/11 Dallas,TX (Trees)
1/13 Jacksonville,FL (Milkbar)
1/14 Pensacola,FL (TBA)
1/17 San Antonio,TX (Vortex)
1/18 Austin,TX (Liberty Lunch)
1/19 Fort Worth,TX (Joe's Garage)

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1/27 Heist op den Berg,BEL (De Monty)
1/28 Amsterdam,NET (Paradiso)
1/30 Rotterdam,NET (Nighttown)
1/31 Groningen,NET (Vera)
2/1 Den Haag,NET (Paard)
2/2 Utrecht,NET (Tivoli)
2/3 Tilburg,NET (Noorderligt)
2/4 Nijmegen,NET (Doornrossje)

ANTIC HAY
1/10 Virginia Beach,VA (Peabody's)
1/19 Norfolk,VA (Louis')

ASEXUALS
1/2 Lyon,FRA (TBA)
1/3 Milano,ITL (Leon Cavallo)
1/4 Torino,ITL (El Paso)
1/5 Udine,ITL (TBA)
1/6 Zagreb,YUG (TBA)
1/7 Ljubiljana,YUG (TBA)
1/8 Wien,AUS (Flex)
1/9 München,GER (Kulturstation)
1/10 Linz,AUS (KAPU)
1/11 Wangen,GER (JUZ Tonne)
1/12 Stuttgart,GER (JAB-Nürtingen)
1/13 Mannheim,GER (TBA)
1/14 Frankfurt,GER (KOZ)
1/15 Köln,GER (Rose Club)
1/16 Bochum,GER (Zwischenfall)
1/17 Hannover,GER (TBA)
1/19 Hamburg,GER (TBA)
1/20 Berlin,GER (TBA)

ASS PONYS
1/10 Cincinnati,OH (Sudsy Malone's)
1/17 Oxford,OH (Lottie Moon's)

BABES IN TOYLAND
"Not since early Frightwig have I found a band of women this unapologetically noisy and sonically obnoxioux, with the guts, feeling and imagingation to back it up" (Alma Zurrar, PUNCTURE).
1/10 Winnipeg,MAN (U of Winnipeg)
1/11 Winnipeg,MAN (U of Winnipeg)
1/12 Winnipeg,MAN (U of Winnipeg)
1/18 Des Moines,IA (The Up & Under)
1/19 Iowa City,IA (Gabe's Oasis)
2/15 Milwaukee,WI (TBA)
2/16 Madison,WI (TBA)

BAD RELIGION
1/2 Petaluma,CA (Phoenix)
1/3 Seattle,WA (TBA)

BIG DRILL CAR
"Big Drill Car play sweaty, guitar-soaked rock'n'roll [with] a knack for a pop melody that leaves their equally noisy metal and punk contemporaries in the shadows" (Cary Darling, OC REGISTER).
1/12 Riverside,CA (Spanky's)
1/17 Los Angeles,CA (UCLA)
1/24 Santa Barbara,CA (The Carnivale)
1/25 Chico,CA (Burrow Room)

BIG SANDY
Part of "Dionysus Records Presents" Night
1/5 Hollywood,CA (The Shamrock)

BILLY GOAT
1/4 Austin,TX (Cannibal Club)
1/10 Tulsa,OK (SRO)
1/11 Lawrence,KS (The Bottleneck)
1/12 Kansas City,MO (The Shadow)
1/13 Carbondale,IL (Hangar 9)
1/15 St. Louis,MO (Cicero's)
1/16 Davenport,IA (Stickman's)
1/17 Minneapolis,MN (Uptown Bar)
1/18 Chicago,IL (Cabaret Metro)
1/19 Chicago,IL (Lounge AX)
1/20 Detroit,MI (The Shelter)
1/22 Columbus,OH (Stache's)
1/23 Pittsburgh,PA (Decade)
1/27 South Kingston,RI (Ocean Mist)
1/30 Providence,RI (Club Babyhead)
2/1 Roanoke,VA (Buddy's)
2/7 Atlanta,GA (The Point)
2/8 Tuscaloosa,AL (College Station)
2/9 Little Rock,AR (Juanita's)
2/14 Denton,TX (Dr. Smith's)
2/15 Fort Worth,TX (Kress Club)
2/16 Oklahoma City,OK (Samarai Sake House)
2/21 Dallas,TX (Club Clearview)
2/22 Dallas,TX (Club Clearview)

BLACK FRIDAY
1/11 Baltimore,MD (Calvert Street Cafe)
1/19 Towson,MD (Dulaney Inn)

BLITZSPEER
1/19 Milwaukee,WI (Unicorn)
1/20 Chicago,IL (Avalon Nitedub)
1/21 Detroit,MI (Key West Detroit)
1/22 Cincinnati,OH (Bogart's)
1/23 Cleveland,OH (Empire)
1/25 Rochester,NY (Backstreets)
1/26 Toronto,ONT (Apocalypse Club)
1/27 Ottawa,ONT (Barrymore's)
1/29 Montreal,QUE (Foufounes Electrique)
1/30 Boston,MA (Axis)
1/31 Brockton,MA (Derringers)
2/1 Bayshore,NY (Sundance)
2/4 Providence,RI (Club Babyhead)

continued...

(BLITZSPEER continued)
2/8 York,PA (Swizzle's)
2/9 Pittsburgh,PA (City Limit's)
2/10 Atco,NJ (Bonnie's Rox)
2/13 Washington,DC (9:30 Club)

BOSS HOG
2/14 Groningen,NET (Vera)
2/15 Utrecht,NET (Tivoli)
2/16 Dordrecht,NET (Bibelot)
2/17 Venlo,NET (O.O.C.)
2/18 Hamburg,GER (Markthalle)
2/19 Kassel,GER (Spot)
2/20 Stuttgart,GER (Die Röhre)
2/21 Wien,AUS (WUK)
2/22 Gammelsdorf,GER (Zirkus)
2/23 Ebensee,AUS (Kino)
2/24 Frankfurt,GER (Negativ)
2/25 Köln,GER (Rose Club)
2/26 Bremen,GER (Wehrschloss)
2/27 Berlin,GER (Ecstasy)
2/28 Munster,GER (Odeon)

BOURBON TABERNACLE CHOIR
"The Bourbon Tabernacle Choir is an electrifying band of eight living, breathing human beings. No drum machines. No synthesizers. Their original sound is difficult to pigeonhole, with influences ranging from blues to jazz to gospel to funk. Super-charged soul food!" (NOW MAGAZINE)
1/4 Toronto,ONT (Horseshoe)
1/5 Oshawa,ONT (Rock Emporium)
1/9 Montreal,QUE (Terminal Club)
1/10 Kingston,ONT (Cocomo's)
1/11 Toronto,ONT (U of Toronto)
1/12 St. Catherines,ONT (Brock Univ.)
1/16 Guelph,ONT (Trasheteria)
1/17 Ottawa,ONT (Carleton University)
1/18 Ottawa,ONT (Barrymore's)
1/19 Toronto,ONT (Horseshoe)
1/21 Guelph,ONT (University of Guelph)
1/22 Guelph,ONT (University of Guelph)
1/23 Guelph,ONT (University of Guelph)
1/24 Guelph,ONT (University of Guelph)
1/25 London,ONT (Western University)
1/26 Toronto,ONT (Diamond Club)
1/30 Hamilton,ONT (Mohawk College)
1/31 Montreal,QUE (McGill University)
2/2 Toronto,ONT (Sneaky Dees)
2/8 Toronto,ONT (Horseshoe)
2/9 Waterloo,ONT (Wilfred Laurier U)
2/13 London,ONT (Western University)
2/15 Toronto,ONT (Lee's Place)
2/16 Toronto,ONT (Lee's Place)
2/22 Toronto,ONT (Clintons)
2/23 Toronto,ONT (Clintons)
2/26 Kingston,ONT (Stages)

THE BUDDY BRADLEY EXPERIENCE
1/18 Cincinnati,OH (Sudsy Malone's)
1/19 Chicago,IL (Avalon Niteclub)
1/25 Oxford,OH (Lottie Moon's)
2/9 Toledo,OH (Frankie's)
2/23 Oxford,OH (Lottie Moon's)

BUTTSTEAK
1/26 Richmond,VA (Twisters)
1/27 Baltimore,MD (Chambers)

CIVIC MUSIC FACTORY
1/3 Atlanta,GA (Masquerade)
1/4 Fort Lauderdale,FL (Copa)
1/5 Miami Beach,FL (Club Nu)

COFFIN BREAK
"Yet another fringe element of the so-called "Seattle sound", Coffin Break get its inspiration from heavy psychedelia and its energy from early hardcore" (Fred Mills, THE BOB).

(COFFIN BREAK continued)
1/3 Seattle,WA (TBA)
1/11 Spokane,WA (TBA)

COLORS
1/7 Indianapolis,IN (The Patio)
1/9 Madison,WI (O'Cayz Corral)
1/10 Minneapolis,MN (TBA)
1/18 Toledo,OH (TBA)
1/19 Memphis,TN (TBA)
1/26 Madison,WI (University of WI)
2/6 New York,NY (CBGBs)
2/7 Albany,NY (QE2)
2/14 Columbia,SC (Rockafella's)

CONCRETE BLONDE
2/13 San Francisco,CA (Warfield Theater)
2/14 Sacramento,CA (Crest Theater)
2/15 Los Angeles,CA (Raymond Theater)
2/16 Los Angeles,CA (TBA)
2/26 Tampa,FL (TBA)
2/27 Miami,FL (TBA)

CONTEMPT
1/5 Berkeley,CA (Gilman Street)

COP SHOOT COP
2/20 Eindhoven,NET (De Effenaar)
2/21 Amsterdam,NET (Paradiso)
2/22 Nijmegen,NET (Doornrossje)
2/23 Den Haag,NET (Paard)
2/24 Rotterdam,NET (Nighttown)
2/25 Utrecht,NET (Ekko)

CRAZY 8'S
Fun funk ska rock. And crazy to boot.
1/4 Eugene,OR (WOW Hall)
1/5 Shelton,WA (Shelton High School)

CXEMA
2/20 Eindhoven,NET (De Effenaar)
2/21 Amsterdam,NET (Paradiso)
2/22 Den Haag,NET (Paard)

DAS DAMEN
1/17 Philadelphia,PA (Khyber Pass)

DEAD MILKMEN
Philadelphia's own snotty-nosed Milkmen continue to play punky rock music with an irreverent beat and bad jokes abound. "This Philly foursome know how to lighten a mood quickly...Each [of their songs] is a satirical gem that will rattle the cage of anyone not bright enough to figure them out" (Peanuts, ALTERNATIVE PRESS).
1/30 Brighton,ENG (Basement)
2/1 London,ENG (Marquee)
2/2 London,ENG (Falcon)
2/3 Gent,BEL (Democrazy)
2/5 Berlin,GER (Ecstasy)
2/7 Arhus,DEN (TBA)
2/8 Odense,DEN (TBA)
2/9 Göteburg,SWE (TBA)
2/13 Copenhagen,DEN (Huset)
2/14 Karlsruhe,GER (Katakombe)
2/15 Ravensburg,GER (Jugendhaus)
2/16 München,GER (Kulturstation)
2/18 Braunschweig,GER (FZW)
2/19 Hamburg,GER (Markthalle)
2/20 Frankfurt,GER (Negativ)
2/21 Wuppertal,GER (Börse)
2/22 Dortmund,GER (FZW)
2/23 Enger,GER (Forum)
2/24 Köln,GER (Rose Club)
2/27 Linz,AUS (Kapu)
2/28 Wien,AUS (WUK)

THE DENTISTS
2/15 Haarlem,NET (Patronaat)

DHARMA BUMS
"Dharma Bums offer a spicy, roots-oriented brand of energetic rock 'n' roll that's pretty impressive for such a young band (Darren Ressler, ALTERNATIVE PRESS). "On stage, the Dharma Bums are inspirational" (Micheal Cox, BACKLASH).
1/5 Salem,OR (West Side Station)
1/11 Eugene,OR (WOW Hall)

DREAD ZEPPELIN
Imagine a reggae band, whose lead singer is an Elvis impersonator, and whose entire repetoir consists of doing only Led Zeppelin covers. What more needs to be said?
1/10 Las Vegas,NV (The Hop)
1/11 Santa Cruz,CA (Catalyst)
1/12 Oakland,CA (Omni)
1/13 San Jose,CA (Oasis)
1/15 Turlock,CA (The Club)
1/16 Anaheim,CA (The Bandstand)
1/18 Redondo Beach,CA (The Strand)
1/19 Tempe,AZ (Club Rio's)
1/20 Tucson,AZ (Arizona Ballroom)

DREAMS SO REAL
1/4 Atlanta,GA (Cotton Club)
1/5 Atlanta,GA (Cotton Club)
1/10 Knoxville,TN (Flamingo Grill)
1/11 Athens,GA (Georgia Theater)
1/12 Columbia,SC (Rockafeller's)

ECONOCHRIST
1/11 Berkeley,CA (Gilman Street)

ELECTRIC FERRETS
Part of "Dionysus Records Presents" Night
1/5 Hollywood,CA (The Shamrock)

FASTBACKS
1/10 Portland,OR (Satyricon)
1/12 Eugene,OR (U of Oregon)
1/15 Los Angeles,CA (Al's Bar)
1/16 San Diego,CA (Casbah)
1/18 Berkeley,CA (Gilman Street)
1/19 Berkeley,CA (Berkeley Square)

FLAMING LIPS
2/20 Utrecht,NET (Vrije Vloer)
2/21 Groningen,NET (Vera)
2/22 Haarlem,NET (Patronaat)
2/23 Deventer,NET (Burgerweeshuis)
2/26 Copenhagen,DEN (Barbue)
2/27 Albörg,DEN (1000 Fryd)

DANNY FLANIGAN
1/13 Louisville,KY (Zodiac Club)

FLESHEATERS
"What real punk rock is all about... rock'n'roll in its rawest, gutsiest and purest form, topped with rough and tumble poetry in its most primal element" (Carol, NON-STOP BANTER).
1/20 Long Beach,CA (Bogart's)
1/25 San Diego,CA (Bodi's)

THE FLESHTONES
2/1 Lexington,KY (Wrocklage)
2/2 Knoxville,TN (Ella Guru's)
2/3 Nashville,TN (Exit/In)
2/5 Columbia,SC (Greenstreets)
2/6 Athens,GA (Georgia Theater)
2/7 Atlanta,GA (The Point)
2/8 Tuscaloosa,AL (College Station)
2/9 Pensacola,FL (Apple Annie's)
2/10 New Orleans,LA (Jimmy's)

continued...

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LUBRICATED GOAT "PSYCADELICATESSAN"
HELMET "STRAP IT ON"
SURGERY "NATIONWIDE"

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FUCK BOYZ
1/5 Chico,CA (Burrow Room)

GOD BULLIES
1/22 Minneapolis,MN (Uptown Bar)
1/23 Des Moines,IA (The Up & Under)
1/24 Madison,WI (O'Cayz Corral)
1/25 Detroit,MI (St. Andrew's Hall)
1/26 Chicago,IL (Avalon Niteclub)
1/27 Carbondale,IL (Hangar 9)
1/28 Kalamazoo,MI (Club Soda)
1/29 Bloomington,IN (Bluebird)
1/30 Cleveland,OH (Babylon A Go Go)
1/31 Buffalo,NY (TBA)
2/1 Toronto,ONT (Apocalypse Club)
2/2 Montreal,QUE (Foufounes Electrique)
2/3 Burlington,VT (The Border)
2/5 Boston,MA (Bunratty's)
2/6 Albany,NY (QE2)
2/7 Asbury Park,NJ (Fast Lane)
2/8 Middletown,CT (Eclectic House)
2/9 New York,NY (CBGB's)
2/11 Baltimore,MD (TBA)
2/12 Washington,DC (TBA)
2/13 Richmond,VA (Twisters)
2/14 Philadelphia,PA (Khyber Pass)
2/16 Atlanta,GA (Masquerade)
2/17 Pensacola,FL (Night Owl)
2/19 St. Louis,MO (Cicero's)
2/20 Lincoln,NE (Duffy's Tavern)
2/21 Iowa City,IA (Gabe's Oasis)
2/22 Milwaukee,WI (Unicorn)

GOO GOO DOLLS
1/17 Cambridge,MA (TT Bears)
1/18 Middlebury,VT (Middlebury College)
1/19 Providence,RI (Club Babyhead)
1/20 Asbury Park,NJ (Fast Lane 2)
1/25 Atlanta,GA (The Point)

GRANDBROTHER
1/13 Louisville,KY (Zodiac Club)

GWAR
1/9 Melbourne,FL (Power Station)
1/10 Miami,FL (Thrash Can)
1/11 Orlando,FL (Beacham Theater)
1/12 St. Petersburg,FL (Janus Landing)
1/13 Jacksonville,FL (Milkbar)
1/14 Pensacola,FL (TBA)
1/26 Hengelo,NET (Metropool)
1/27 Heist op den Berg,BEL (De Monty)
1/28 Amsterdam,NET (Paradiso)
1/29 Rotterdam,NET (Nighttown)
1/31 Groningen,NET (Vera)
2/1 Den Haag,NET (Paard)
2/2 Utrecht,NET (Tivoli)
2/3 Tilburg,NET (Noorderligt)
2/4 Nijmegen,NET (Doornrossje)

HAMMERBOX
1/24 Olympia,WA (North Shore Surf Club)

THE HEART THROBS
1/23 Nijmegen,NET (Doornrossje)
1/24 Utrecht,NET (Tivoli)
1/25 Deventer,NET (Burgerweeshuis)
1/26 Den Haag,NET (Paard)
1/27 Sittard,NET (Fenix)

HERD OF TURTLES
1/24 Olympia,WA (North Shore Surf Club)

THE HIPPIES
2/10 Amsterdam,NET (De Melkweg)

INDIGO GIRLS
1/25 Nashville,TN (TN Perf. Arts Ctr.)
1/26 Louisville,KY (Univ. of Louisville)
1/28 Wheeling,WV (Wheeling Jesuit Coll.)
1/30 Cleveland,OH (Palace Theater)

(INDIGO GIRLS continued)
2/4 Chicago,IL (Chicago Theater)

INXS
1/13 Chapel Hill,NC (Dean Smith Ctr)
1/15 Jacksonville,FL (The Coliseum)
1/16 Tampa,FL (Sundome)

JADE
1/12 Baltimore,MD (Grog N Tankard)

JELLYFISH BABIES
1/1 New York,NY (Kenny's Castaways)
1/2 Cambridge,MA (Middle East Club)
1/3 Albany,NY (QE2)

JUNK MONKEYS
1/22 Hamtramck,MI (Lili's 21)

KILLING JOKE
"London's Killing Joke are practitioners of intellectual dance-thrash-rock with a penchant for apocalypse" (Steven Grant, "Trouser Press Record Guide").
1/26 Manchester,ENG (International)
1/27 Newcastle,ENG (Riverside)
1/28 Edinburgh,SCO (Network)
1/29 Leeds,ENG (Polytechnic)
1/30 Birmingham,ENG (Institute)
1/31 London,ENG (Astoria)

KING G & THE J KREW
1/9 Louisville,KY (Zodiac Club)

KINGCRAB
1/6 Enger,GER (Forum)
1/8 Frankfurt,GER (Cookies)
1/9 Dortmund,GER (FZW)
1/10 Hamburg,GER (Molotov Club)
1/11 "East Germany"
1/12 "East Germany"
1/13 "East Germany"
1/17 AUSTRIA
1/18 YUGOSLAVIA
1/19 AUSTRIA
1/20 AUSTRIA
1/21 AUSTRIA
1/24 Heidelberg,GER (Schwimmbad)
1/26 Venlo,NET (O.O.C.)
1/28 München,GER (Substane)

LZ
"Four she-demon rock chicks from LA, who've been playing their brand of Black Sabbath-meets-Ramones grunge for years, when Babes in Toyland at al were still trying to skip gym class without getting caught...Fast, Mean & Frightening is truth in advertising" (Susan Corrigan, NME).
1/1 Seattle,WA (Vogue)
1/4 Berkeley,CA (Gillman Street)
1/5 Chico,CA (Burrow Room)
1/17 Los Angeles,CA (UCLA)
1/18 Davis,CA (UC Davis)
1/19 Berkeley,CA (UC Berkeley)

LIBIDO BOYZ
1/3 Reno,NV (The Basement)
1/4 Berkeley,CA (Gilman Street)
1/5 Berkeley,CA (Berkeley Square)
1/6 San Francisco,CA (6th St. Rendezvous)
1/7 Chico,CA (Burrow Room)
1/8 Olympia,WA (North Shore Surf Club)
1/9 Seattle,WA (Party Hall)
1/10 Seattle,WA (Offramp)
1/11 Spokane,WA (TBA)
1/12 Rapid City,SD (TBA)
1/13 Sioux Falls,SD (TBA)

LIQUID JESUS
1/22 Amsterdam,NET (Paradiso)
1/29 Amsterdam,NET (Paradiso)

LIVING COLOUR
"The greatest American hard rock band since Aerosmith destroys the sophmoric jink with their latest LP that mixes intelligent lyrics, guitar pyrotechnics, catchy hooks and an attitude that seems to encapsulate everything positive about the human race. Very possibly the biggest band in the land" (Robert Allen, BACKLASH).
1/20 State College,PA (Rec Hall)
1/22 Rochester,NY (Heaven)
1/23 Columbus,OH (Ohio State)
1/26 Ann Arbor,MI (Agora)
1/29 Cincinnati,OH (Bogart's)
1/30 Nashville,TN (Vanderbilt Univ.)
2/1 St. Louis,MO (American Theater)
2/5 Minneapolis,MN (Orpheum Theater)
2/7 Macomb,IL (Western IL Univ.)

LOVE COWBOYS
1/4 Dayton,OH (Canal St. Tavern)
1/5 Cincinnati,OH (Sudsy Malone's)
1/18 Bowling Green,OH (Good Tymes)
1/19 Toledo,OH (Frankie's)
2/6 Kalamazoo,MI (Club Soda)
2/14 Oxford,OH (Balcony Saloon)
2/16 Athens,OH (The Union)

LOVESLUG
1/5 Groningen,NET (Noorderslag Fest)
1/18 Overpelt,BEL (Gemeentezaal)
1/19 Hoogstraten,BEL (Cahier de Brouillon)

LUNGE ENGAGE
1/13 Louisville,KY (Zodiac Club)

THE MAGNOLIAS
1/25 Madison,WI (O'Cayz Corral)
1/26 Milwaukee,WI (Unicorn)
2/1 Iowa City,IA (Gabe's Oasis)
2/2 Sioux City,IA (King's Court)

MAMOU
1/4 New Orleans,LA (Michaul's)
1/5 New Orleans,LA (Michaul's)
1/11 Ruston,LA (Sundown Tavern)
1/18 New Orleans,LA (Michaul's)
1/19 New Orleans,LA (Michaul's)
1/24 Montgomery,AL (1048 Club)
1/25 Huntsville,AL (Tip Top Cafe)
1/26 Tuscaloosa,AL (Solomon's)

MAXIMUM BOB
2/9 Nijmegen,NET (Onderbroek)
2/15 Tilburg,NET (Batcave)
2/23 Hattem,NET (De Olde Skoele)

MELVINS
"Self-described 'Quaalude metal' band, The Melvins [play a] cool sludgy Brontosaurian back-n-forth sway with elements of weirdness thrown in" (more or less: Fred Mills, THE BOB).
1/5 San Francisco,CA (SF Women's Bldg)
2/14 Amsterdam,NET (De Melkweg)

MIDDLEMARCH
1/18 Toledo,OH (Frankie's)
1/19 Cincinnati,OH (Sudsy Malone's)
1/24 Oxford,OH (Lottie Moon's)
1/25 Cincinnati,OH (Chilly's On Vine)
2/1 Oxford,OH (Mac & Joe's)

continued...

NEGAZIONE
1/2 München,GER (Substanz)
1/3 Frankfurt,GER (Negativ)
1/4 Augsburg,GER (Ostwerk)
1/5 Geneva,SWI (l'Usine)
1/6 Würzburg,GER (Labyrinth)
1/10 Leeuwarden,NET (Brouwershoeck)
1/11 Groningen,NET (R.K.Z.)
1/12 Heemskerk,NET (Donkey Shot)

THE NEIGHBORHOODS
1/11 Boston,MA (Bunratty's)
1/12 Beverly,MA (Grover's)
1/17 Asbury Park,NJ (Fast Lane 2)
1/18 New York,NY (CBGB's)
1/19 South Kingston,RI (Ocean Mist)
1/25 Cambridge,MA (TT Bears)
1/26 Billerica,MA (Edible Rex)
1/30 Hadley,MA (Katina's)
1/31 Madison,WI (O'Cayz Corral)
2/1 Minneapolis,MN (Uptown Bar)
2/2 Chicago,IL (Cabaret Metro)
2/7 Victoria,BC (Harpo's)
2/8 Vancouver,BC (Town Pump)
2/9 Vancouver,BC (Town Pump)
2/10 Seattle,WA (Offramp)
2/12 Portland,OR (Satyricon)
2/14 Santa Cruz,CA (Catalyst)

NINE INCH NAILS
"Angst you can dance to" (CHICAGO TRIBUNE). "They take an aggressive industrial pop album, drag it onstage and proceed to easily corrode the performances of both headlining bands by translating [their] personal vision into a vicious, sardonically pointed wall of noise laced with a bizarre sense of black humor edging into tongue and cheek melodrama that works!" (B-SIDE).
1/2 St. Louis,MO (Club 1227)
1/4 Denver,CO (Gothic Theater)
1/5 Salt Lake City,UT (The Coliseum)
1/7 El Paso,TX (TBA)
1/9 Dallas,TX (The Institute)
1/10 Houston,TX (Numbers)
1/11 San Antonio,TX (TBA)
1/12 New Orleans,LA (TBA)
1/14 Gainesville,FL (U of Florida)
1/15 Orlando,FL (TBA)
1/17 Miami,FL (TBA)
1/18 St. Petersburg,FL (Janus Landing)
1/19 Atlanta,GA (Masquerade)
1/20 Norfolk,VA (The Boathouse)
1/22 Baltimore,MD (Paper Mill)
1/25 Boston,MA (Citi Club)
1/26 New York,NY (TBA)
1/27 Trenton,NJ (City Gardens)
1/28 Cleveland,OH (Phantasy)
1/29 Columbus,OH (TBA)
2/1 San Francisco,CA (Warfield Theater)
2/2 Los Angeles,CA (Universal Amph)
2/3 San Diego,CA (TBA)
2/4 Los Angeles,CA (Universal Amph)
2/5 Los Angeles,CA (Universal Amph)

NO MAN
1/3 Somerville,MA (Johnny D's)

NO SECRETS IN THE FAMILY
2/21 Amsterdam,NET (Paradiso)
2/22 Amsterdam,NET (Paradiso)

NOFX
2/2 Berkeley,CA (Gilman Street)

PAIN TEENS
2/20 Eindhoven,NET (De Effenaar)
2/21 Amsterdam,NET (Paradiso)
2/22 Nijmegen,NET (Doornrossje)
2/23 Rotterdam,NET (Nighttown)

THE POSIES
1/15 Davis,CA (UC Davis)
1/16 San Francisco,CA (Warfield Theater)
1/18 Los Angeles,CA (Palladium)
1/19 Redlands,CA (Univ. of Redlands)
1/20 San Diego,CA (UC San Diego)
1/21 Phoenix,AZ (Celebrity Theater)

THE REPLACEMENTS
1/15 Davis,CA (UC Davis)
1/16 San Francisco,CA (Warfield Theater)
1/18 Los Angeles,CA (Palladium)
1/19 Redlands,CA (Univ. of Redlands)
1/20 San Diego,CA (UC San Diego)
1/21 Phoenix,AZ (Celebrity Theater)

JONATHAN RICHMAN
1/13 Davis,CA (The Palmz)
1/25 Dallas,TX (Poor David's)
1/27 Houston,TX (Fitzgeralds)
1/30 Pensacola,FL (Night Owl)
1/31 Tallahassee,FL (Down Under)

RIGOR MORTIS
1/18 Austin,TX (Liberty Lunch)
1/19 Fort Worth,TX (Joe's Garage)

SANCTUARY
1/19 Milwaukee,WI (Unicorn)
1/20 Chicago,IL (Avalon Niteclub)
1/21 Detroit,MI (Key West Detroit)
1/22 Cincinnati,OH (Bogart's)
1/23 Cleveland,OH (Empire)
1/25 Rochester,NY (Backstreets)
1/26 Toronto,ONT (Apocalypse Club)
1/27 Ottawa,ONT (Barrymore's)
1/29 Montreal,QUE (Foufounes Electrique)
1/30 Boston,MA (Axis)
1/31 Brockton,MA (Derringers)
2/1 Bayshore,NY (Sundance)
2/4 Providence,RI (Club Babyhead)
2/8 York,PA (Swizzle's)
2/9 Pittsburgh,PA (City Limit's)
2/10 Atco,NJ (Bonnie's Rox)
2/13 Washington,DC (9:30 Club)

SCREAMING TRIBESMAN
2/13 Deventer,NET (Burgerweeshuis)
2/15 Den Bosch,NET (Willem)
2/16 Goes,NET (Beest)

SEEMEN
"The Seemen are 3 guys (white, black & hispanic, if you must know) who take performance art to the street level. To acheive a maximum multimedia mix, they combine sociopolitical vaudeville skits, post apocalyptic videos, and that industrial/experimental music you know and love so much" (Wendell Gee, IN PITTSBURGH).
1/15 San Francisco,CA (TBA)
1/18 Phoenix,AZ (Gallery X)
1/19 Tempe,AZ (DoDajk)
1/21 El Paso,TX (TBA)
1/22 Lubbock,TX (TBA)
1/25 Dallas,TX (Slipped Disc)
1/26 Houston,TX (Commerce St Wrhs)
1/31 Austin,TX (Cannibal Club)
2/1 San Antonio,TX (Battery Terminal)

SILKWORM
1/3 Olympia,WA (North Shore Surf Club)

THE SILOS
1/17 Groningen,NET (Vera)
1/18 Brussels,BEL (Ancienne Belgique)
1/19 Amsterdam,NET (De Melkweg)
1/21 Frankfurt,GER (Cooky's)
1/22 Hildesheim,GER (Vier Linden)
1/23 Hamburg,GER (Markthalle)
1/24 Berlin,GER (Loft)

(THE SILOS continued)
1/25 Oldenburg,GER (Kulturzentrum)
1/26 Enger,GER (Forum)
1/28 Köln,GER (Luxor)
1/29 Kaufbeuren,GER (Pic)
1/30 München,GER (Kulturstation)
1/31 Nürnberg,GER (Komm)
2/1 Backnang,GER (Juze)
2/2 Geisslingen,GER (Rätschenmühle)
2/3 Weickersheim,GER (W 71)

SISTER SHANNON
1/9 Louisville,KY (Zodiac Club)

SKIN YARD
1/3 Seattle,WA (TBA)

SKUNK
1/17 Philadelphia,PA (Khyber Pass)

SOUL ASYLUM
1/22 Amsterdam,NET (Paradiso)
1/29 Amsterdam,NET (Paradiso)

SOUP DRAGONS
1/13 Chapel Hill,NC (Dean Smith Ctr)
1/15 Jacksonville,FL (The Coliseum)
1/16 Tampa,FL (Sundome)

STEEL POLE BATHTUB
Steel Pole Bathtub "play throbbing, muscle-of-love rock that manages to deliver kick without receding too heavily in the 1970's-derivative cliches to which some of their Northwestern peers have fallen prey... SPB test our wills by grinding out noise that hits like a drill prying into an exposed nerve" (James Trigg, THE BOB).
1/5 San Francisco,CA (SF Women's Bldg)
2/14 Amsterdam,NET (De Melkweg)

STRAW DOGS
1/1 Basel,SWI (TBA)
1/2 Geneva,SWI (TBA)
1/3 SPAIN
1/4 SPAIN
1/5 SPAIN
1/6 SPAIN
1/7 SPAIN
1/8 Toulouse,FRA (Le Bikini)
1/16 Amsterdam,NET (Korsakov)
1/17 Hannover,GER (MAD)
1/18 Bremerhaven,GER (Roter Sand)
1/19 Hamburg,GER (Molotov Club)
1/20 Berlin,GER (KOB)

SUNSPRING
1/9 Louisville,KY (Zodiac Club)
1/10 Kent,OH (Kent State)
1/11 Morgantown,WV (TBA)

SWALLOW
1/17 Olympia,WA (North Shore Surf Club)

THEY EAT THEIR OWN
1/10 Dallas,TX (Club Clearview)
1/16 Island Park,NY (Industry)
1/17 New York,NY (Woody's)
1/18 Asbury Park,NJ (Fast Lane)
1/19 Cambridge,MA (T. T. The Bears)
1/26 Washington,DC (9:30 Club)

TREE PEOPLE
1/3 Olympia,WA (North Shore Surf Club)

TRUELY
1/24 Olympia,WA (North Shore Surf Club)

continued...

Listing by Band

THE UNTOUCHABLES
Great high-energy dance band from LA with a rock-steady beat and ska sound.
1/14 Los Angeles,CA (UCLA)
1/31 Palo Alto,CA (The Edge)

WAREHOUSE
"Ohio's Warehouse is a new breed of psychadelia seeped in traditions both new and old...This ain't the Jefferson Airplane. This is gut-deep vocals, psychedelic guitar hooks, funk-based bass lines and a kick-ass drum beat which rivals any in the area for sheer intensity" (Beth Duclaux, EVERYBODY'S NEWS).
1/12 Cincinnati,OH (Sudsy Malone's)
1/19 Oxford,OH (Lottie Moon's)
1/31 Fort Wayne,IN (Columbia St. West)
2/1 Toledo,OH (Frankie's)
2/16 Bowling Green,OH (Good Tymes)
2/22 Oxford,OH (Lottie Moon's)

WARLOCK PINCHERS
1/5 San Francisco,CA (SF Women's Bldg)

WRECK
Wreck are a "furious engine with all cylanders burning. [They are] the latest addition of power surges coming out of Chicago... not about Xerox-rock. Energy, power & felocity" make them stand out (Jason Pettigrew, ALTERNATIVE PRESS).
2/8 Alkmaar,NET (Parkhof)
2/9 Groningen,NET (Simplon)
2/10 Frankfurt,GER (Negativ)
2/12 Kassel,GER (Spot)
2/13 Köln,GER (Rose Club)
2/14 Hamburg,GER (Markthalle)
2/15 Berlin,GER (Ecstasy)
2/16 Dortmund,GER (FZW)
2/17 München,GER (Substanz)
2/21 Wien,AUS (TBA)
2/24 YUGOSLAVIA
2/25 YUGOSLAVIA
2/26 YUGOSLAVIA
2/27 YUGOSLAVIA
2/28 Zurich,SWI (Rote Fabrik)

YARD TRAUMA
Part of "Dionyus Records Presents" Night
1/5 Hollywood,CA (The Shamrock)

YOUNG FRESH FELLOWS
1/31 Olympia,WA (North Shore Surf Club)

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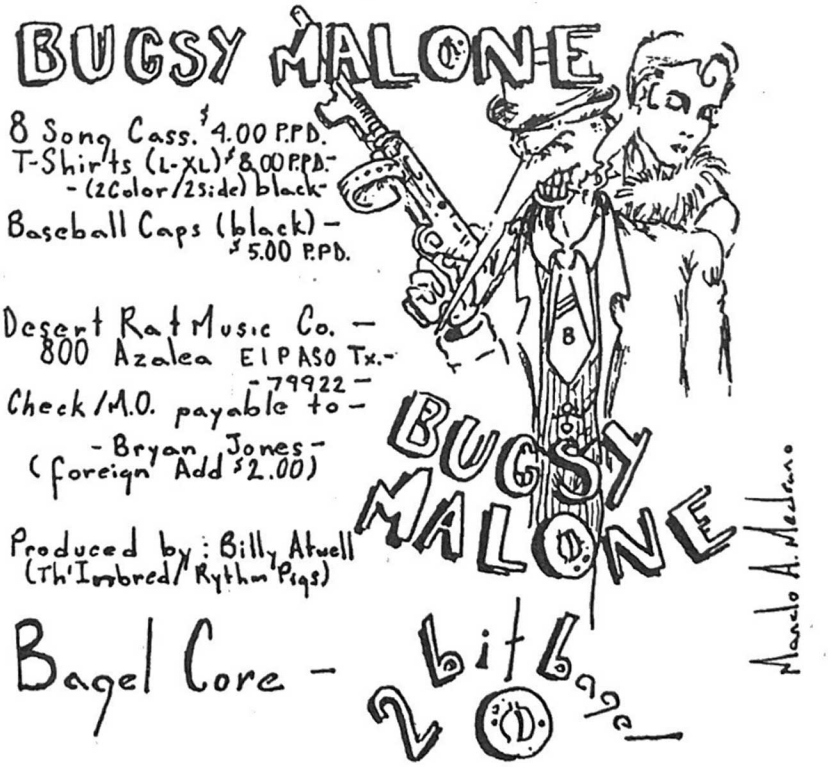
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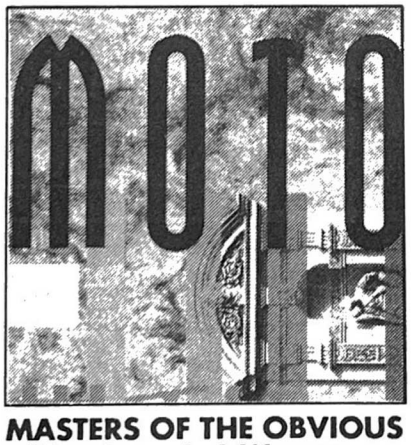

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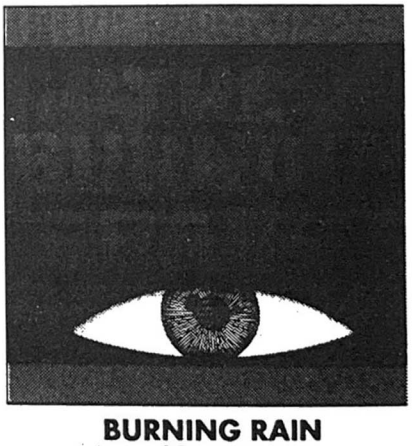

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ALABAMA

Huntsville
1/25 Mamou (Tip Top Cafe)

Montgomery
1/24 Mamou (1048 Club)

Tuscaloosa
1/26 Mamou (Solomon's)
2/8 The Fleshtones (College Station)
w/ Billy Goat

ARIZONA

Phoenix
1/15 Affirmative Action (Theater Triad)
1/18 Seemen (Gallery X)
1/21 The Replacements (Celebrity Theater)
w/ The Posies

Tempe
1/19 Dread Zeppelin (Club Rio's)
1/19 Seemen (DoDajk)

Tucson
1/20 Dread Zeppelin (Arizona Ballroom)

ARKANSAS

Little Rock
2/9 Billy Goat (Juanita's)

CALIFORNIA

Anaheim
1/16 Dread Zeppelin (The Bandstand)

Berkeley
1/4 L7 (Gilman Street)
w/ Libido Boyz
1/5 Libido Boyz (Berkeley Square)
1/5 Contempt (Gilman Street)
1/11 Econochrist (Gilman Street)
1/18 Fastbacks (Gilman Street)
1/19 Fastbacks (Berkeley Square)
1/19 Affirmative Action (Gilman Street)
1/19 L7 (UC Berkeley)
2/2 NOFX (Gilman Street)

Chico
1/5 L7 (Burrow Room)
w/ Fuck Boyz
1/7 Libido Boyz (Burrow Room)
1/25 Big Drill Car (Burrow Room)

Davis
1/13 Jonathan Richman (The Palmz)
1/15 The Replacements (UC Davis)
w/ The Posies
1/18 L7 (UC Davis)

Hollywood
1/5 Yard Trauma (The Shamrock)
w/ Big Sandy
w/ Electric Ferrets
w/ 3 Women in Black

Long Beach
1/20 Flesheaters (Bogart's)

Los Angeles
1/14 The Untouchables (UCLA)
1/15 Fastbacks (Al's Bar)
1/17 Affirmative Action (TBA)
1/17 L7 (UCLA)
w/ Big Drill Car
1/18 The Replacements (Palladium)
w/ The Posies
1/25 3 Mustaphas 3 (Palamino)
2/2 Nine Inch Nails (Universal Amph)
2/4 Nine Inch Nails (Universal Amph)
2/5 Nine Inch Nails (Universal Amph)
2/15 Concrete Blonde (Raymond Theater)
2/16 Concrete Blonde (TBA)

Nevada City
1/31 3 Mustaphas 3 (TBA)

Oakland
1/12 Dread Zeppelin (Omni)

Palo Alto
1/31 The Untouchables (The Edge)

Petaluma
1/2 Bad Religion (Phoenix)

Pico Rivera
1/18 Affirmative Action (Eugene's Bar)

Redlands
1/19 The Replacements (Univ. of Redlands)
w/ The Posies

Redondo Beach
1/18 Dread Zeppelin (The Strand)

Riverside
1/12 Big Drill Car (Spanky's)

Sacramento
2/14 Concrete Blonde (Crest Theater)

San Diego
1/16 Fastbacks (Casbah)
1/16 Affirmative Action (TBA)
1/20 The Replacements (UC San Diego)
w/ The Posies
1/24 3 Mustaphas 3 (Belly Up)
1/25 Flesheaters (Bodi's)
2/3 Nine Inch Nails (TBA)

San Francisco
1/5 Melvins (SF Women's Bldg)
w/ Steel Pole Bathtub
w/ Warlock Pinchers
1/6 Libido Boyz (6th St. Rendezvous)
1/15 Seemen (TBA)
1/16 The Replacements (Warfield Theater)
w/ The Posies
1/30 3 Mustaphas 3 (Slim's)
2/1 Nine Inch Nails (Warfield Theater)
2/13 Concrete Blonde (Warfield Theater)

San Jose
1/13 Dread Zeppelin (Oasis)

Santa Barbara
1/24 Big Drill Car (The Carnivale)

Santa Cruz
1/11 Dread Zeppelin (Catalyst)
2/14 The Neighborhoods (Catalyst)

Turlock
1/15 Dread Zeppelin (The Club)

COLORADO

Denver
1/4 Nine Inch Nails (Gothic Theater)

CONNECTICUT

Middletown
2/8 God Bullies (Eclectic House)

DIST OF COLUMBIA

Washington
1/26 They Eat Their Own (9:30 Club)
2/12 God Bullies (TBA)
2/13 Sanctuary (9:30 Club)
w/ Blitzspeer

FLORIDA

Fort Lauderdale
1/4 Civic Music Factory (Copa)

Gainesville
1/5 Affirmative Action (Hardback Cafe)
1/14 Nine Inch Nails (U of Florida)

Jacksonville
1/13 GWAR (Milkbar)
w/ Agony Column
1/15 INXS (The Coliseum)
w/ Soup Dragons

Melbourne
1/9 GWAR (Power Station)

Miami Beach
1/5 Civic Music Factory (Club Nu)

Miami
1/6 Affirmative Action (Junkyard)
1/10 GWAR (Thrash Can)
1/17 Nine Inch Nails (TBA)
2/27 Concrete Blonde (TBA)

Orlando
1/11 GWAR (Beacham Theater)
1/15 Nine Inch Nails (TBA)

Pensacola
1/10 Affirmative Action (Night Owl)
1/14 GWAR (TBA)
W/ Agony Column
1/30 Jonathan Richman (Night Owl)
2/9 The Fleshtones (Apple Annie's)
2/17 God Bullies (Night Owl)

St. Petersburg
1/12 GWAR (Janus Landing)
1/18 Nine Inch Nails (Janus Landing)

Tallahassee
1/31 Jonathan Richman (Down Under)

Tampa
1/16 INXS (Sundome)
w/ Soup Dragons
2/26 Concrete Blonde (TBA)

GEORGIA

Athens
1/11 Dreams So Real (Georgia Theater)
2/6 The Fleshtones (Georgia Theater)

Atlanta
1/3 Civic Music Factory (Masquerade)
1/4 Dreams So Real (Cotton Club)
1/5 Dreams So Real (Cotton Club)
1/19 Nine Inch Nails (Masquerade)
1/25 Goo Goo Dolls (The Point)
2/7 The Fleshtones (The Point)
w/ Billy Goat
2/16 God Bullies (Masquerade)

Augusta
1/4 Affirmative Action (Club Earache)

ILLINOIS

Carbondale
1/13 Billy Goat (Hangar 9)
1/27 God Bullies (Hangar 9)

Champaign
1/18 3 Mustaphas 3 (Blind Pig)
1/26 Afghen Whigs (Blind Pig)

Chicago
1/18 Billy Goat (Cabaret Metro)
1/19 The Buddy Bradley Experience (Avalon)
1/19 3 Mustaphas 3 (Hot House)
1/19 Billy Goat (Lounge AX)
1/20 Sanctuary (Avalon Niteclub)
w/ Blitzspeer
1/26 God Bullies (Avalon Niteclub)
1/26 Affirmative Action (Dreamerz)
2/2 The Neighborhoods (Cabaret Metro)
2/4 Indigo Girls (Chicago Theater)

Macomb
2/7 Living Colour (Western IL Univ.)

INDIANA

Bloomington
1/29 God Bullies (Bluebird)

Fort Wayne
1/31 Warehouse (Columbia St. West)

Indianapolis
1/7 Colors (The Patio)

IOWA

Davenport
1/16 Billy Goat (Stickman's)

Des Moines
1/18 Babes in Toyland (The Up & Under)
1/23 God Bullies (The Up & Under)

Iowa City
1/19 Babes in Toyland (Gabe's Oasis)
2/1 The Magnolias (Gabe's Oasis)
2/21 God Bullies (Gabe's Oasis)

Sioux City
2/2 The Magnolias (King's Court)

KANSAS

Lawrence
1/11 Billy Goat (The Bottleneck)

continued...

Listing by City

KENTUCKY

Lexington
- 2/1 The Fleshtones (Wrocklage)

Louisville
- 1/9 Sister Shannon (Zodiac Club)
  w/ Sunspring
  w/ King G & the J Krew
- 1/13 Danny Flanigan (Zodiac Club)
  w/ Grandbrother
  w/ Lunge Engage
- 1/26 Indigo Girls (Univ. of Louisville)

LOUISIANA

New Orleans
- 1/4 Mamou (Michaul's)
- 1/5 Mamou (Michaul's)
- 1/12 Nine Inch Nails (TBA)
- 1/18 Mamou (Michaul's)
- 1/19 Mamou (Michaul's)
- 2/10 The Fleshtones (Jimmy's)

Ruston
- 1/11 Mamou (Sundown Tavern)

MARYLAND

Baltimore
- 1/11 Black Friday (Calvert Street Cafe)
- 1/12 Jade (Grog N Tankard)
- 1/19 All Mighty Senators (Loyola College)
- 1/22 Nine Inch Nails (Paper Mill)
- 1/27 Buttsteak (Chambers)
- 2/8 3 Mustaphas 3 (8X10)
- 2/11 God Bullies (TBA)

Towson
- 1/19 Black Friday (Dulaney Inn)

MASSACHUSETTS

Beverly
- 1/12 The Neighborhoods (Grover's)

Billerica
- 1/26 The Neighborhoods (Edible Rex)

Boston
- 1/11 The Neighborhoods (Bunratty's)
- 1/13 Agnostic Front (Channel)
- 1/25 Nine Inch Nails (Citi Club)
- 1/30 Blitzspeer (Axis)
  w/ Sanctuary
- 2/5 God Bullies (Bunratty's)

Brockton
- 1/31 Sanctuary (Derringers)
  w/ Blitzspeer

Cambridge
- 1/17 Goo Goo Dolls (TT Bears)
- 1/19 They Eat Their Own (T. T. The Bears)
- 1/25 The Neighborhoods (TT Bears)
- 2/5 3 Mustaphas 3 (Nightstage)

Hadley
- 1/12 Agnostic Front (Katina's)
- 1/30 The Neighborhoods (Katina's)

North Hampton
- 1/10 3 Mustaphas 3 (The Iron Horse)

Somerville
- 1/3 No Man (Johnny D's)

MICHIGAN

Ann Arbor
- 1/16 3 Mustaphas 3 (The Ark)
- 1/26 Living Colour (Agora)

Detroit
- 1/20 Billy Goat (The Shelter)
- 1/21 Sanctuary (Key West Detroit)
  w/ Blitzspeer
- 1/25 God Bullies (St. Andrew's Hall)

Hamtramck
- 1/22 Junk Monkeys (Lili's 21)

Kalamazoo
- 1/28 God Bullies (Club Soda)
- 2/6 Love Cowboys (Club Soda)

MINNESOTA

Minneapolis
- 1/10 Colors (TBA)
- 1/17 Billy Goat (Uptown Bar)
- 1/22 3 Mustaphas 3 (Fine Line)
- 1/22 God Bullies (Uptown Bar)
- 2/1 The Neighborhoods (Uptown Bar)
- 2/5 Living Colour (Orpheum Theater)

MISSOURI

Kansas City
- 1/12 Billy Goat (The Shadow)

Springfield
- 1/25 Affirmative Action (Commercial St. Club)

St. Louis
- 1/2 Nine Inch Nails (Club 1227)
- 1/15 Billy Goat (Cicero's)
- 2/1 Living Colour (American Theater)
- 2/19 God Bullies (Cicero's)

NEBRASKA

Lincoln
- 2/20 God Bullies (Duffy's Tavern)

NEVADA

Las Vegas
- 1/10 Dread Zeppelin (The Hop)

Reno
- 1/3 Libido Boyz (The Basement)

NEW JERSEY

Asbury Park
- 1/17 The Neighborhoods (Fast Lane 2)
- 1/18 They Eat Their Own (Fast Lane)
- 1/20 Goo Goo Dolls (Fast Lane 2)
- 2/7 God Bullies (Fast Lane)

Atco
- 2/10 Sanctuary (Bonnie's Rox)
  w/ Blitzspeer

Trenton
- 1/27 Nine Inch Nails (City Gardens)

NEW MEXICO

Albuquerque
- 1/23 Affirmative Action (TBA)

NEW YORK

Albany
- 2/6 God Bullies (QE2)
- 2/7 Colors (QE2)

Bayshore
- 2/1 Sanctuary (Sundance)
  w/ Blitzspeer

Buffalo
- 1/5 Agnostic Front (Skyroom)
- 1/31 God Bullies (TBA)

Island Park
- 1/16 They Eat Their Own (Industry)

New York
- 1/1 Jellyfish Babies (Kenny's Castaways)
- 1/17 They Eat Their Own (Woody's)
- 1/18 The Neighborhoods (CBGB's)
- 1/26 Nine Inch Nails (TBA)
- 2/6 Colors (CBGBs)
- 2/6 3 Mustaphas 3 (TBA)
- 2/9 God Bullies (CBGB's)

Rochester
- 1/22 Living Colour (Heaven)
- 1/25 Sanctuary (Backstreets)
  w/ Blitzspeer

NORTH CAROLINA

Chapel Hill
- 1/13 INXS (Dean Smith Ctr)
  w/ Soup Dragons

WinstonSalem
- 1/2 Affirmative Action (TBA)

OHIO

Athens
- 2/16 Love Cowboys (The Union)

Bowling Green
- 1/18 Love Cowboys (Good Tymes)
- 2/16 Warehouse (Good Tymes)

Cincinnati
- 1/5 Love Cowboys (Sudsy Malone's)
- 1/10 Ass Ponys (Sudsy Malone's)
- 1/12 Warehouse (Sudsy Malone's)
- 1/18 Buddy Bradley Experience (Sdsy Mlone's)
- 1/19 Middlemarch (Sudsy Malone's)
- 1/22 Sanctuary (Bogart's)
  w/ Blitzspeer
- 1/25 Middlemarch (Chilly's On Vine)
- 1/29 Living Colour (Bogart's)

Cleveland
- 1/23 Sanctuary (Empire)
  w/ Blitzspeer
- 1/25 Afghen Whigs (Babylon A Go Go)
- 1/28 Nine Inch Nails (Phantasy)
- 1/30 God Bullies (Babylon A Go Go)
- 1/30 Indigo Girls (Palace Theater)

Columbus
- 1/17 3 Mustaphas 3 (Union Station)
- 1/22 Billy Goat (Stache's)
- 1/23 Living Colour (Ohio State)
- 1/29 Nine Inch Nails (TBA)

Dayton
- 1/4 Love Cowboys (Canal St. Tavern)

Kent
- 1/10 Sunspring (Kent State)

Oxford
- 1/17 Ass Ponys (Lottie Moon's)
- 1/19 Warehouse (Lottie Moon's)
- 1/24 Middlemarch (Lottie Moon's)
- 1/25 Buddy Bradley Experience (Lottie Moon's)
- 2/1 Middlemarch (Mac & Joe's)
- 2/14 Love Cowboys (Balcony Saloon)
- 2/22 Warehouse (Lottie Moon's)
- 2/23 Buddy Bradley Experience (Lottie Moon's)

Toledo
- 1/18 Middlemarch (Frankie's)
- 1/18 Colors (TBA)
- 1/19 Love Cowboys (Frankie's)
- 1/24 Afghen Whigs (Frankie's)
- 2/1 Warehouse (Frankie's)
- 2/9 The Buddy Bradley Experience (Frankie's)

OKLAHOMA

Oklahoma City
- 2/16 Billy Goat (Samarai Sake House)

Tulsa
- 1/10 Billy Goat (SRO)

OREGON

Eugene
- 1/4 Crazy 8'S (WOW Hall)
- 1/11 Dharma Bums (WOW Hall)
- 1/12 Fastbacks (U of Oregon)

Portland
- 1/10 Fastbacks (Satyricon)
- 2/12 The Neighborhoods (Satyricon)

Salem
- 1/5 Dharma Bums (West Side Station)

PENNSYLVANIA

Erie
- 1/27 Affirmative Action (Continental Ballroom)

Philadelphia
- 1/17 Das Damen (Khyber Pass)
  w/ Skunk
- 2/7 3 Mustaphas 3 (Barbary)
- 2/14 God Bullies (Khyber Pass)

Pittsburgh
- 1/15 3 Mustaphas 3 (Graffiti)
- 1/23 Billy Goat (Decade)

continued...

(Pittsburgh,PENNSYLVANIA continued)
2/9 Sanctuary (City Limit's)
w/ Blitzspeer
State College
1/20 Living Colour (Rec Hall)
York
2/8 Sanctuary (Swizzle's)
w/ Blitzspeer

RHODE ISLAND
Providence
1/11 Agnostic Front (TBA)
1/19 Goo Goo Dolls (Club Babyhead)
1/30 Billy Goat (Club Babyhead)
2/4 Sanctuary (Club Babyhead)
w/ Blitzspeer
South Kingston
1/19 The Neighborhoods (Ocean Mist)
1/27 Billy Goat (Ocean Mist)

SOUTH CAROLINA
Columbia
1/12 Dreams So Real (Rockafeller's)
2/5 The Fleshtones (Greenstreets)
2/14 Colors (Rockafella's)
Myrtle Beach
1/3 Affirmative Action (TBA)

SOUTH DAKOTA
Rapid City
1/12 Libido Boyz (TBA)
Sioux Falls
1/13 Libido Boyz (TBA)

TENNESSEE
Knoxville
1/10 Dreams So Real (Flamingo Grill)
2/2 The Fleshtones (Ella Guru's)
Memphis
1/19 Colors (TBA)
Nashville
1/25 Indigo Girls (TN Perf. Arts Ctr.)
1/30 Living Colour (Vanderbilt Univ.)
2/3 The Fleshtones (Exit/In)

TEXAS
Austin
1/4 Billy Goat (Cannibal Club)
1/13 Affirmative Action (Cannibal Club)
1/18 Agony Column (Liberty Lunch)
w/ Rigor Mortis
1/31 Seemen (Cannibal Club)
Dallas
1/9 Nine Inch Nails (The Institute)
1/10 They Eat Their Own (Club Clearview)
1/11 Agony Column (Trees)
1/12 Affirmative Action (Clubbed To Death)
1/25 Jonathan Richman (Poor David's)
1/25 Seemen (Slipped Disc)
2/21 Billy Goat (Club Clearview)
2/22 Billy Goat (Club Clearview)
Denton
2/14 Billy Goat (Dr. Smith's)
El Paso
1/7 Nine Inch Nails (TBA)
1/21 Seemen (TBA)
Fort Worth
1/19 Agony Column (Joe's Garage)
w/ Rigor Mortis
2/15 Billy Goat (Kress Club)
Houston
1/10 Nine Inch Nails (Numbers)
1/26 Seemen (Commerce St Wrhs)
1/27 Jonathan Richman (Fitzgeralds)
Lubbock
1/14 Affirmative Action (Hall Show)
1/22 Seemen (TBA)
San Antonio
1/11 Nine Inch Nails (TBA)
1/17 Agony Column (Vortex)
2/1 Seemen (Battery Terminal)

UTAH
Salt Lake City
1/5 Nine Inch Nails (The Coliseum)

VERMONT
Burlington
1/11 3 Mustaphas 3 (Flynn Theater)
2/3 God Bullies (The Border)
Middlebury
1/18 Goo Goo Dolls (Middlebury College)

VIRGINIA
Norfolk
1/19 Antic Hay (Louis')
1/20 Nine Inch Nails (The Boathouse)
Richmond
1/25 All Mighty Senators (Twisters)
1/26 Buttsteak (Twisters)
2/13 God Bullies (Twisters)
Roanoke
2/1 Billy Goat (Buddy's)
Vienna
2/9 3 Mustaphas 3 (The Barns)
Virginia Beach
1/10 Antic Hay (Peabody's)

WASHINGTON
Olympia
1/3 Silkworm (North Shore Surf Club)
w/ Tree People
1/8 Libido Boyz (North Shore Surf Club)
1/17 Swallow (North Shore Surf Club)
1/24 Hammerbox (North Shore Surf Club)
w/ Herd of Turtles
w/ Truely
1/31 Young Fresh Fellows (North Shore Surf Clu
Seattle
1/1 L7 (Vogue)
1/3 Bad Religion (TBA)
1/3 Coffin Break (TBA)
w/ Skin Yard
1/9 Libido Boyz (Party Hall)
1/10 Libido Boyz (Offramp)
1/20 Affirmative Action (Offramp)
2/2 3 Mustaphas 3 (Backstage)
2/10 The Neighborhoods (Offramp)
Shelton
1/5 Crazy 8'S (Shelton High School)
Spokane
1/11 Coffin Break (TBA)
1/11 Libido Boyz (TBA)

WEST VIRGINIA
Morgantown
1/11 Sunspring (TBA)
1/26 All Mighty Senators (Nyabinghi Dance Hall)
Wheeling
1/28 Indigo Girls (Wheeling Jesuit Coll.)

WISCONSIN
Madison
1/9 Colors (O'Cayz Corral)
1/24 God Bullies (O'Cayz Corral)
1/25 The Magnolias (O'Cayz Corral)
1/26 Colors (University of WI)
1/31 The Neighborhoods (O'Cayz Corral)
2/16 Babes in Toyland (TBA)
Milwaukee
1/19 Sanctuary (Unicorn)
w/ Blitzspeer
1/26 The Magnolias (Unicorn)
2/15 Babes in Toyland (TBA)
2/22 God Bullies (Unicorn)

Canada

BRITISH COLUMBIA
Vancouver
2/3 3 Mustaphas 3 (Town Pump)
2/8 The Neighborhoods (Town Pump)
2/9 The Neighborhoods (Town Pump)
Victoria
2/7 The Neighborhoods (Harpo's)

MANITOBA
Winnipeg
1/10 Babes in Toyland (U of Winnipeg)
1/11 Babes in Toyland (U of Winnipeg)
1/12 Babes in Toyland (U of Winnipeg)

ONTARIO
Guelph
1/16 Bourbon Tabernacle Choir (Trasheteria)
1/21 Bourbon Tabernacle Choir (U of Guelph)
1/22 Bourbon Tabernacle Choir (U of Guelph)
1/23 Bourbon Tabernacle Choir (U of Guelph)
1/24 Bourbon Tabernacle Choir (U of Guelph)
Hamilton
1/30 Bourbon Tabernacle Choir (Mohawk Coll)
Kingston
1/10 Bourbon Tabernacle Choir (Cocomo's)
2/26 Bourbon Tabernacle Choir (Stages)
London
1/25 Bourbon Tabernacle Choir (Western U)
2/13 Bourbon Tabernacle Choir (Western U)
Oshawa
1/5 Bourbon Tabernacle Choir (Rock Empor)
Ottawa
1/17 Bourbon Tabernacle Choir (Carleton Univ)
1/18 Bourbon Tabernacle Choir (Barrymore's)
1/27 Sanctuary (Barrymore's)
w/ Blitzspeer
St. Catherines
1/12 Bourbon Tabernacle Choir (Brock Univ.)
Toronto
1/4 Bourbon Tabernacle Choir (Horseshoe)
1/6 Agnostic Front (Apocalypse Club)
1/11 Bourbon Tabernacle Choir (U of Toronto)
1/19 Bourbon Tabernacle Choir (Horseshoe)
1/26 Sanctuary (Apocalypse Club)
w/ Blitzspeer
1/26 Bourbon Tabernacle Choir (Diamond Club)
2/1 God Bullies (Apocalypse Club)
2/2 Bourbon Tabernacle Choir (Sneaky Dees)
2/8 Bourbon Tabernacle Choir (Horseshoe)
2/15 Bourbon Tabernacle Choir (Lee's Place)
2/16 Bourbon Tabernacle Choir (Lee's Place)
2/22 Bourbon Tabernacle Choir (Clintons)
2/23 Bourbon Tabernacle Choir (Clintons)
Waterloo
2/9 Bourbon Tabernacle Choir (Wlfrd Laurier U

QUEBEC
Montreal
1/9 Bourbon Tabernacle Choir (Terminal Club)
1/29 Sanctuary (Foufounes Electrique)
w/ Blitzspeer
1/31 Bourbon Tabernacle Choir (McGill Univ)
2/2 God Bullies (Foufounes Electrique)

Europe

AUSTRIA
City Unconfirmed
1/17 Kingcrab (TBA)
1/19 Kingcrab (TBA)
1/20 Kingcrab (TBA)
1/21 Kingcrab (TBA)
Ebensee
2/23 Boss Hog (Kino)
Graz
2/26 Afghan Whigs (TBA)

continued...

Listing by City

Linz
1/10 Asexuals (KAPU)
2/27 Dead Milkmen (Kapu)
Wien
1/8 Asexuals (Flex)
2/21 Wreck (TBA)
2/21 Boss Hog (WUK)
2/28 Dead Milkmen (WUK)

BELGIUM
Brussels
1/18 The Silos (Ancienne Belgique)
Gent
2/3 Dead Milkmen (Democrazy)
Heist op den Berg
1/27 GWAR (De Monty)
w/ Alter Natives
Hoogstraten
1/19 Loveslug (Cahier de Brouillon)
Overpelt
1/18 Loveslug (Gemeentezaal)

DENMARK
Albörg
2/27 Flaming Lips (1000 Fryd)
Arhus
2/7 Dead Milkmen (TBA)
2/13 Afghan Whigs (TBA)
Copenhagen
2/12 Adamski (Pumpehuset)
2/13 Dead Milkmen (Huset)
2/14 Afghan Whigs (TBA)
2/26 Flaming Lips (Barbue)
Odense
2/8 Dead Milkmen (TBA)

ENGLAND
Birmingham
1/30 Killing Joke (Institute)
2/3 Afghan Whigs (Edwards no.8)
Brighton
1/30 Dead Milkmen (Basement)
Leeds
1/29 Killing Joke (Polytechnic)
2/5 Afghen Whigs (Duchess of York)
London
1/31 Killing Joke (Astoria)
2/1 Dead Milkmen (Marquee)
2/2 Dead Milkmen (Falcon)
2/2 Afghan Whigs (TBA)
Manchester
1/26 Killing Joke (International)
Newcastle
1/27 Killing Joke (Riverside)
Nottingham
2/4 Afghan Whigs (Venus)
Oxford
2/1 Afghan Whigs (Jericho Tavern)

FRANCE
Lyon
1/2 Asexuals (TBA)
Toulouse
1/8 Straw Dogs (Le Bikini)

GERMANY
"East Germany"
1/11 Kingcrab (City Unconfirmed)
1/12 Kingcrab (City Unconfirmed)
1/13 Kingcrab (City Unconfirmed)
Augsburg
1/4 Negazione (Ostwerk)
Backnang
2/1 The Silos (Juze)
2/23 Afghan Whigs (Juze)
Berlin
1/20 Straw Dogs (KOB)
1/20 Asexuals (TBA)

(Berlin,GERMANY continued)
1/24 The Silos (Loft)
2/5 Dead Milkmen (Ecstasy)
2/13 Adamski (Loft)
2/15 Wreck (Ecstasy)
2/18 Afghan Whigs (Ecstasy)
2/27 Boss Hog (Ecstasy)
Bochum
1/16 Asexuals (Zwischenfall)
Braunschweig
2/17 Afghan Whigs (Line Club)
2/18 Dead Milkmen (FZW)
Bremen
2/26 Boss Hog (Wehrschloss)
Bremerhaven
1/18 Straw Dogs (Roter Sand)
Dortmund
1/9 Kingcrab (FZW)
2/16 Wreck (FZW)
2/19 Afghan Whigs (FZW)
2/22 Dead Milkmen (FZW)
Enger
1/6 Kingcrab (Forum)
1/26 The Silos (Forum)
2/16 Afghan Whigs (Forum)
2/23 Dead Milkmen (Forum)
Frankfurt
1/3 Negazione (Negativ)
1/8 Kingcrab (Cookies)
1/14 Asexuals (KOZ)
1/21 The Silos (Cooky's)
2/10 Wreck (Negativ)
2/20 Dead Milkmen (Negativ)
2/24 Boss Hog (Negativ)
Gammelsdorf
2/22 Boss Hog (Zirkus)
Geisslingen
2/2 The Silos (Rätschenmühle)
Hamburg
1/10 Kingcrab (Molotov Club)
1/19 Straw Dogs (Molotov Club)
1/19 Asexuals (TBA)
1/23 The Silos (Markthalle)
2/7 Adamski (Trinity)
2/14 Wreck (Markthalle)
2/18 Boss Hog (Markthalle)
2/19 Dead Milkmen (Markthalle)
Hannover
1/17 Straw Dogs (MAD)
1/17 Asexuals (TBA)
Heidelberg
1/24 Kingcrab (Schwimmbad)
Hildesheim
1/22 The Silos (Vier Linden)
Karlsruhe
2/14 Dead Milkmen (Katakombe)
Kassel
2/12 Wreck (Spot)
2/19 Boss Hog (Spot)
Kaufbeuren
1/29 The Silos (Pic)
Köln
1/15 Asexuals (Rose Club)
1/28 The Silos (Luxor)
2/13 Wreck (Rose Club)
2/24 Dead Milkmen (Rose Club)
2/25 Boss Hog (Rose Club)
Mannheim
1/13 Asexuals (TBA)
München
1/2 Negazione (Substanz)
1/9 Asexuals (Kulturstation)
1/28 Kingcrab (Substane)
1/30 The Silos (Kulturstation)
2/15 Adamski (Parkcafe)
2/16 Dead Milkmen (Kulturstation)
2/17 Wreck (Substanz)
2/24 Afghan Whigs (Substanz)
Munster
2/28 Boss Hog (Odeon)

Nürnberg
1/31 The Silos (Komm)
Oldenburg
1/25 The Silos (Kulturzentrum)
Ravensburg
2/15 Dead Milkmen (Jugendhaus)
2/22 Afghen Whigs (Jugendhaus)
Stuttgart
1/12 Asexuals (JAB-Nürtingen)
2/20 Boss Hog (Die Röhre)
Wangen
1/11 Asexuals (JUZ Tonne)
Weickersheim
2/3 The Silos (W 71)
Wuppertal
2/21 Dead Milkmen (Börse)
Würzburg
1/6 Negazione (Labyrinth)

ITALY
Bologna
2/19 Adamski (Mathis)
Milano
1/3 Asexuals (Leon Cavallo)
2/18 Adamski (Rolling Stone)
Torino
1/4 Asexuals (El Paso)
Udine
1/5 Asexuals (TBA)

NETHERLANDS
Alkmaar
2/8 Wreck (Parkhof)
Amsterdam
1/16 Straw Dogs (Korsakov)
1/19 The Silos (De Melkweg)
1/22 Soul Asylum (Paradiso)
w/ Liquid Jesus
1/28 GWAR (Paradiso)
w/ Alter Natives
1/29 Soul Asylum (Paradiso)
w/ Liquid Jesus
2/9 Adamski (Paradiso)
2/10 Afghan Whigs (De Melkweg)
w/ The Hippies
2/14 Melvins (De Melkweg)
w/ Steel Pole Bathtub
2/21 Cop Shoot Cop (Paradiso)
w/ Cxema
w/ No Secrets In The Family
w/ Pain Teens
2/22 No Secrets In The Family (Paradiso)
Arnhem
2/9 Afghan Whigs (Willem II)
Den Bosch
2/15 Screaming Tribesmen (Willem)
Den Haag
1/26 The Heart Throbs (Paard)
2/1 GWAR (Paard)
w/ Alter Natives
2/22 Cxema (Paard)
2/23 Cop Shoot Cop (Paard)
Deventer
1/25 The Heart Throbs (Burgerweeshuis)
2/13 Screaming Tribesmen (Burgerweeshuis)
2/23 Flaming Lips (Burgerweeshuis)
Dordrecht
2/16 Boss Hog (Bibelot)
Eindhoven
2/8 Afghan Whigs (De Effenaar)
2/20 Cop Shoot Cop (De Effenaar)
w/ Cxema
w/ Pain Teens
Goes
2/16 Screaming Tribesmen (Beest)
Groningen
1/5 Loveslug (Noorderslag Fest)
1/11 Negazione (R.K.Z.)
1/17 The Silos (Vera)

continued...

(Groningen,NETHERLANDS continued)
1/31 GWAR (Vera)
w/ Alter Natives
2/7 Afghan Whigs (Vera)
2/9 Wreck (Simplon)
2/14 Boss Hog (Vera)
2/21 Flaming Lips (Vera)
Haarlem
2/15 The Dentists (Patronaat)
2/22 Flaming Lips (Patronaat)
Hattem
2/23 Maximum Bob (De Olde Skoele)
Heemskerk
1/12 Negazione (Donkey Shot)
Hengelo
1/26 GWAR (Metropool)
w/ Alter Natives
Leeuwarden
1/10 Negazione (Brouwershoeck)
Nijmegen
1/23 The Heart Throbs (Doornrossje)
2/4 GWAR (Doornrossje)
w/ Alter Natives
2/9 Maximum Bob (Onderbroek)
2/22 Cop Shoot Cop (Doornrossje)
w/ Pain Teens
Rotterdam
1/29 GWAR (Nighttown)
1/30 Alter Natives (Nighttown)
2/8 Adamski (Nighttown)
2/23 Pain Teens (Nighttown)
2/24 Cop Shoot Cop (Nighttown)
Sittard
1/27 The Heart Throbs (Fenix)
Tilburg
2/3 GWAR (Noorderligt)
w/ Alter Natives
2/15 Maximum Bob (Batcave)
Utrecht
1/24 The Heart Throbs (Tivoli)
2/2 GWAR (Tivoli)
w/ Alter Natives
2/15 Boss Hog (Tivoli)
2/20 Flaming Lips (Vrije Vloer)
2/25 Cop Shoot Cop (Ekko)
Venlo
1/26 Kingcrab (O.O.C.)
2/17 Boss Hog (O.O.C.)

SCOTLAND
Edinburgh
1/28 Killing Joke (Network)

SPAIN
City Not Confirmed
1/3 Straw Dogs (TBA)
1/4 Straw Dogs (TBA)
1/5 Straw Dogs (TBA)
1/6 Straw Dogs (TBA)
1/7 Straw Dogs (TBA)
Madrid
2/22 Adamski (National)

SWEDEN
Göteburg
2/9 Dead Milkmen (TBA)
2/15 Afghan Whigs (TBA)

SWITZERLAND
Basel
1/1 Straw Dogs (TBA)
2/28 Afghan Whigs (Hirscheneck)
Geneva
1/2 Straw Dogs (TBA)
1/5 Negazione (l'Usine)
Zurich
2/20 Adamski (Kaufleut)
2/28 Wreck (Rote Fabrik)

YUGOSLAVIA
City Unconfirmed
1/18 Kingcrab (TBA)
2/24 Wreck (TBA)
2/25 Wreck (TBA)
2/26 Wreck (TBA)
2/27 Wreck (TBA)
Ljubiljana
1/7 Asexuals (TBA)
Zagreb
1/6 Asexuals (TBA)

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LIVE

LIVING COLOUR
Arlene Schnitzer Concert Hall
Portland, OR
November 16, 1990

By this time, so many superlatives have been heaped upon LIVING COLOUR's innovative brand of metal-funk-etc... that it's hard to set pen to paper without being redundant. Their shows have risen so fast that even the individual band members seem well known to their public. So, as I watched their super-sharp show at the Schnitzer, good as it was, I felt like "what more could possibly be written?"

But, then it hit me. What continuously goes unsaid about Living Colour is that they are a monstrously good rock and roll band. Record reviews and band profiles quite rightly emphasize the group's breakthroughs (new popularity for black hard rockers, a broad musical palette, socially conscious lyrics); but in time, these will seem more a part of a continuum of development as their popularity leads to wider discovery of influences and context. Years down the line, what will distinguish these first years of Living Colour's career (like those of the Beatles, or Led Zeppelin, or even Van Halen) is not how radically different they were, but how hard they rocked.

This was especially apparent in the choice of cover material. Where one might have expected them to choose material specifically designed to make a political statement or bring to light a little known gem of black American music, they opted instead for two songs they just seemed to enjoy playing: The Clash's "Should I Stay or Should I Go" and a jaw-breaking version of Pere Ubu's "Final Solution". Their unashamed dive into "white" rock songs and styles helps lend credence to the notion that music is raceless and stateless. It was deeply moving in the same way that Soul Asylum can be as they tackle Marvin Gaye or Prince with such obvious appreciation. When young bands like these jump racial fences, one feels the distance that we have come since Pat Boone's insulting Fats Domino covers.

On original material, the emphasis again returned to the rock side of the catalogue, especially on songs from Time's Up. That album's title song, "Type", "Pride", and "Information Overload" roared ferociously, bearing musical claws not even evident on the recording. And although Cory Glover mugged for all he was worth in "Love Rears It's Ugly Head" and "Under The Cover Of The Darkness", both songs were highlighted by an uncharacteristically melodic solo from Vernon Reid; neither of these could match the head of steam worked up by the rockers.

Before the show, many were talking about having seen Living Colour a year or two ago in little clubs, when they might have been a little hungrier wondering if success would take any of the edge off. The only place that this might have been evident was on some of the material from their first LP, Vivid. Around the time of their national breakout, I recall seeing several performances of, say, "Cult of Personality" and all featured wildly different guitar solos, vocal phrasings, the band seemed so high on its material that it was inventing spontaneously during every performance. Now, a lot of those early songs seem set in stone, even if that stone is fine marble. Particularly calcified were "Cult...", "Open Letter to a Landlord" and "Glamour Boys" (although, in all fairness, they've probably played those three songs more than enough times for anyone in the last three years). More than anything, we are watching Living Colour enter a new phase of their careers. If they can make being a big-name rock band as much fun as becoming one, it could still be worth waiting in line for them.

Glen Stohr
Eugene, OR

JANE'S ADDICTION
PIXIES
PRIMUS
Chiles Center
Portland, OR
December 11, 1990

I think I'm getting old, because as soon as I got to this show I wanted to go home. If I were still 16 years old, I might enjoy going to a gymnasium full of other 16 year olds. But I'm not 16 anymore. The University of Portland Chiles Center was a weird place to hold a show of this nature. It was far away, had no bar, seating was general admission, and hell -- it's a gymnasium.

After a 1/2 hour journey through the post-pubescent throng, my friend and I finally made it to the main floor just in time to hear the last two PRIMUS songs, which were great, although probably not an adequate indicator of their entire set. I'm sure, judging from the convulsive reaction of the audience, it was quite an event. Unfortunately, I guess I'll have to settle for listening to their latest album, Frizzlefry in the privacy of my own home.

During the first intermission we made a trek to the second floor, where we witnessed the subtle change the PIXIES wrought: fans stopped jumping up and down and began to sway, wave-like, sideways. For hardcore Pixies fans, the band's second Portland performance was divisive. On the upside, the audience was treated to old favorites from early releases. The downside, perhaps, was the almost torturously slow rendition of several tunes -- at some points scaled down enough to suggest that maybe the Pixies were on a Quaalude Holiday.

As expected, the Pixies had their brilliant moments; the entire set was stark, but melodic. "Monkey Gone to Heaven", for example, was heavier/eerier than on record. Fans lost control during "Debaser", shedding and hurling clothing in reckless abandon, initiating what evolved into an evening-long trend.

Cuts off the recently released Bossonova, including the hit single "Velouria", sounded fine, but didn't quite compare to the raw, un-pop-like power of older material, like "Vamos", "Into the White", "Where Is My Mind?" and "Nimrod's Son". For example: "Velouria" goes: "My Velouria/ My Velouria/ Even I'll adore you/ My Velouria", unlike "Nimrod's Son", which goes: "My sister held me close and whispered to my bleeding head/ You are the son of a motherfucker". You decide.

This Boston-based quartet's fearlessly creative lyrics and fierce musical drive are still enough to make serious alternative music fans jump up and shout gleefully, "C'Mon Pilgram!"

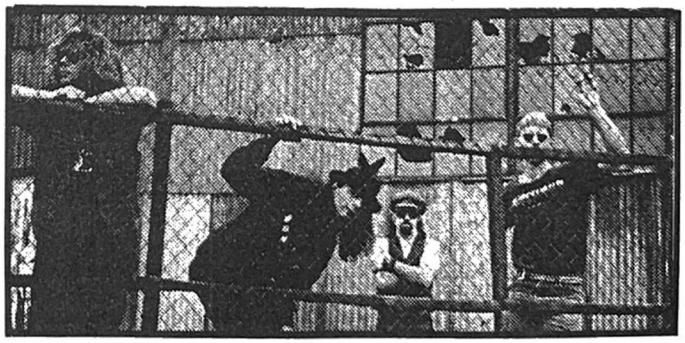
An older, but evidently not wiser Perry Farrell led JANE'S ADDICTION through a musically sound set that was marred only by sporadic, drunken remarks, like, "You guys aren't into the Nazi thing, right?", and later, "You guys aren't into the fur thing, right?" (greeted by a resounding "NO!", although this crowd was unquestionably into the leather thing). And the highlight: "You grow big tits out here, don'tcha?". Perry, shut up and sing.

Farrell's powerfully seductive wail lends complexity to such simple lyrics as "The water is so fucking hot/ The water is so fucking hot/ Beats upon my neck/ And I'm pissing on myself" (from "Standing in the Shower Thinking"). Under a canopy of multi-colored christmas lights and religious paraphenalia, Jane's sweated and stomped through "The Mountain Song", "Been Caught Stealing", "Then She Did", "Up The Beach", and others. With the first three notes of "Pigs In Zen", furious dance mayhem erupted, and with good reason --- it's a ruling dance song, with a memorable matra-like hook. I like that fact that Perry Farrell is still young and brash enough to wear a pleather jumpsuit and drink a 40 ouncer in front of 4,000 screaming fans.

Drugged with musical fervor, the audience waited nearly 5 minutes for the encore. (Farrell had earlier observed that what the audience needed was "an orgasm bad!") After getting them worked up for an hour, a five minute tease before climax seemed a little harsh. But it was worth it as the band capped off the evening with a dark, gorgeous rendition of "Summertime Love".

Janelvis
Portland, OR

(continued on next page)



Yard Trauma

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YARD TRAUMA
Raji's
Hollywood, CA
December 1, 1990

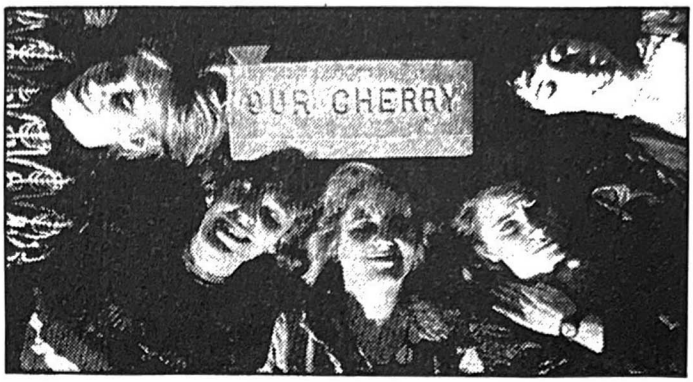
Rock bands abound in Tinseltown, but like the city's dubious nickname -- most are glittering fakes. The real thing is usually found not in tarted-up old bags such as the Whisky, but at dingy dives such as Raji's, where, headlining the monthly Dionysus Records Night showcase on December 1, local psychobilly/ hard-rock outfit YARD TRAUMA stomped hard on the L.A. scene's tender foot.

It's not just that these guys don't *look* like the glamorous boy bands of the Sunset Strip -- no hair extensions, no flashy attire, just jeans, worn leather, and scruffy mugs -- they don't *sound* like 'em either. In fact, Yard Trauma isn't easily categorized, because different songs cause a variety of responses: it'll make you want to go-go, pogo, or just space out -- sometimes all in the same time. Like tonight, with a tune called "Sanity": they're grooving along nicely at a medium tempo when all of a sudden they grab you and peal off at high speed, shortly (and abruptly) resuming the original tempo and depositing you, slightly dazed but quite exhilarated, back on the planet.

Yard Trauma dives into the set with mad glee, doing novelty tunes: the swamp-surf instrumental "Gator Bite" ; speed-country songs: the barn-burnin' "Problem"; and bluesy-garage numbers: the attitude-imbued "Get Outta My Way". Bassman Lee Joseph provides a consistently rippin' whomp and primo backing vocals, while lead guitarist Walt Neel tears off riffs and sticks 'em to your head with long steel nails.

But the evening's finest moments occur near the end, when frontman-guitarist Joe Dodge tells the audience they're gonna do their new single and then split. What happens next is "Pressure", a mind-blowing, pushed-to-the-edge screech that howls in the face of the poisons eating at all city dwellers, and "Alibi", a rollicking, almost poppy tune decrying environmental unconsciousness. Dodge has been considering lately what makes society's wheels turn, you can tell. That's what I like about Yard Trauma -- it makes you think. And, with the final notes still resounding, this unique quartet vacates the stage in a wash of feedback, which doesn't quite drown out the faithful's cries for more.

Natalie Nichols
Hollywood, CA



The Guttersluts

THE GUTTERSLUTS
Margusi's
San Jose, CA
December 2, 1990

Women in the 1990's have a distinct advantage over their sisters of the 70's and 80's; they can break all the rules...those of the old guard and the new. Among those breaking "politically correct" chains of era's past is a 5 piece rock outfit called THE GUTTERSLUTS, or to friends and family...'Sluts!

The Guttersluts began more or less as a joke: 5 women D.J.'s at a progressive college radio station (KFJC, Los Altos Hills, CA) who got together to make station identification slots. They even designed a T-shirt (the famous skeleton hand grabbing the boob!) So with T-shirt and a name they decided to make some music instead of spin it. They gathered in the studio to produce their first hit (at least at their radio station), "Honeycomb Rock". Their first gig was the 1989 April First "Louie, Louie Parade" in San Francisco. And the rest is music history. Early fans of the 'Sluts will tell you that it was their charm, their youth, their wacky accoutrements (an ironing board holding the keyboards up decorated with gold leafed toys and beads, candelabra and statute of Puck...) that brought them to the gigs. Today those same fans as all the new ones will tell you the The Guttersluts ROCK!

Those weekly practice sessions have paid off. New mixes of "Honeycomb Rock" almost get me to try those "circles in little fucking circles". Other covers, a Partridge Family classic, "I Would Have Loved You Any Way", and "Gimme Some Money" by Spinal Tap, are well done and as always slightly perverted from the original. But the real fun comes from the 'Slut originals.

Written by the lead vocalists ("singer" would be warping the definition) Suzanne Von Slut, Slut songs are different. Von Slut is rumored to be a mother...of the child kind, that is, and that might be a clue to the inspiration for the eerie "Dr. Seuss is Satan". Von Slut indicts the formerly estimable Doctor for encouraging kids "to jump on daddy's tummy...I don't thing Dr. Seuss is very funny" and asking the 64.000 dollar question "have you ever seen his face?" Von Slut is a story teller; there's one about her girlfriend, Lynn, who prays each night for a man on a dream machine (Harley Thighs). And her rage and torment explode in female anthems like "Zoo" ("because of you babe, I'm like a zoo inside/ I'd like to tear you from limb to limb") and "Woke Up" ("I woke up, got up and showered you from my brain/ scrubbed your fingerprints from my skin and sent you down the drain"), not to mention "It's My Cunt (and I'll do what I want!)"

The music is the creation of all members of the band. Lead guitarist, Allison Wonderslam Slut, knocks off riffs in the best tradition. In fact, rumor has it that Wonderslam Slut has a continuous loop of "Spinal Tap" playing at her crib at all times. She says she derives her inspiration from those early moshers. Beating skins is Tami Teener McSlut. McSlut's raw energy is explosive and watching her I wonder how that K-Mart drum set stays together (will someone out there take pity on her and donate a real kit?). Jillstone Starchylde Slut on bass and Jessica Madonna de la Slut on farfisa and keyboard fill out the roster. Together, the band presents the image "come hither but don't fuck with me". This is a band to be reckoned with.

In addition to their heart jingling, head bobbing, eye poppin' music, the 'Sluts have a conscience. They are putting together a cookbook of their favorite foods. Included will be recipes from many other bands, local and not so local, D.J.'s and music oriented folks. The money will be donated to local AIDS support groups.

The Guttersluts are not for the faint of heart or those that desire a quiet evening in a smoke-free environment, but if you dare you will find an evening of rock well-worth it. They even have fans over 35!

Debra Miller
Seattle, WA

BUFFALO TOM
DRUMMING ON GLASS
The Paradise
Boston, MA
December 8, 1990

On their recently released debut recording, Asparagus Tea, on the Boston-based Aurora Records, DRUMMING ON GLASS concoct an unusual brew of sitar powered distorto-rock; sort of like a less melodic Volcano Suns fronted by Ashwan Batish or Ravi Shankar -- interesting stuff. Live, however, the trio choose to omit the sitar and turn everything else up real, *real* loud. The result: your basic bottom-heavy wall of noise, in the fine Boston tradition -- not altogether original, but with promise.

What BUFFALO TOM lack in the dynamics department, they definitely make up for in sheer intensity and sonic amplitude. Having seen the band numerous times over the past two years, I have seen them grow into a ferocious live act. Bill Janovitz has just about mastered the chicken-choke guitar technique, strangulating some massive noise from his instrument, while still ably handing the vocal chores. Chris Colbourn (bass) and Tom Maginnis (drums) continue to be one of the most effective rhythm duos going, pounding out dense, ebb and flow accompaniment to Janovitz's squall. The songs may bear an unmistakable sameness when heard back to back, both live and on record, but when you pack such singularly powerful tunes as "Reason Why", "Impossible", "Crawl" and "Birdbrain" into your bag of tricks, that shortcoming is easily overlooked.

William Ewing
Boston, MA

LUSH
Kennel Club
San Francisco, CA
December 3, 1990

Anticipation was high as LUSH took the stage for their West Coast debut performance. 350 or so hipsters (90% of whom were garbed in black) cheerfully crowded in to see the band, as the London-based 4AD darlings came to America for a six-city tour, promoting their first domestic major label release, "Gala".

Mike Berenyi and Emma Anderson's searing guitar interplay was mesmerizing, especially on "Baby Talk" and "Scarlet". It was also exciting to see and hear the band fiercely rip through "Bitter", and especially "Downer". Other songs that stood out were "Breeze", "Sweetness and Light", and "Hey Hey Helen". Due in part to the sound system and equipment used

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by the band, the only real disappointments were "Etheriel" and "Leave Me Cold". Also a bit lackluster were two new songs, "Take" and "Covert", while another new song, "Tiny Smiles" came off well.

Miki's charisma and stage presence were perfectly charming: shy and vulnerable yet in complete control. And though Emma's guitar work and vocals were right on, she seemed very aloof, indifferent towards the gig. As did bassist Steve Rippon, but at least he managed to crack a few smiles. It was the playful interaction between drummer Chris Acland and Miki, however, that really gave the show an overall boost; definitely good chemistry between the two.

An impressive performance, as Lush easily captivated and stimulated their hungry audience. They continue to slowly but surely build a following here in the States, with their unique brand of etherially-drenched rock and roll, where their name is only fitting.

Gina Harp
San Francisco, CA

LEMONHEADS
SPRINGHOUSE
EUTHANASIA
Club Babyhead
Providence, RI
November 3, 1990

Starting off the evening on a high note, local upstarts EUTHANASIA played their first live show ever combining melodic dissonance and psychedelia into an impressive moody package. The group was energetic and intense, playing with a cohesiveness bands take years to harness. Singer/guitarist Eric M. switched styles and structures, keeping the well-paced set moving like a locomotive. A rare distinction for any unsigned band thesedays. Also included in the set were covers of Mission of Burma's "Revolver" and The Wiper's epic "Youth of America" (yes, they played the whole 10 1/2 minutes of it!). A hard act to follow and a band to keep an eye on.

Next up was SPRINGHOUSE from New York City. Rock Writer Jack Rabid's side project where he plays the drums and also sings a song or two. With a single out on Bob Mould's S.O.L. Label and an album on Independent Projects due next year, their future looks promising. The trio played their brand of progressive power pop well, combining the nearby Hoboken sound with subtle references to the British post-punk movement of the 80's. Mitch Friedland's unique guitar sound (a classical guitar played through a variety of effects) made up for the occasional off-key vocals, but it was all done in the spirit of things. Springhouse was a pleasant surprise for all in attendance.

Evan Dando and his band, THE LEMONHEADS, have gone through a number of line-up changes since their inception. Promoting their first major label release, Lovely, the new rhythm section (featuring ex-Squirrel Bait drummer Ben Doughtery on drums) added a missing spark to old and new songs alike. Tight, loud, and gritty. Also included were covers by the Misfits and Patsy Cline which made the set worthwhile. If the current line-up lasts long enough to record an LP, chance are it would be the best thing to come out of this band, known mostly for their remake of Suzanne Vega's song, "Luka" a year or so ago. All in all an enjoyable evening of upcoming underground rock.

Steve Morena
Providence, RI

SOCIAL DISTORTION
SCREAMING TREES
THE WELL BABIES
The Channel
Boston, MA
November 7, 1990

On this particular night, it was tough to be a warm-up band. The crowd of about 1,200 seemed to grow more impatient during each of the opening acts. THE WELL BABIES were the first victims, playing a lackluster set that received a lethargic response from the audience. Next, Screaming Trees played a frantic, yet brief set that pulled mostly from their latest release. Although their feedback-drenched sound was tight, it too fell on unimpressed ears.

Shortly before midnight, the crowd erupted with the sight of SOCIAL DISTORTION running down the ramp towards the stage. Mike Ness and company kicked off the show with five straight cuts from their new LP, and major label debut. "Sick Boys" and "It could Have Been Me" exploded with energy in comparison to their vinyl counterpart. Unfortunately, the band all but ignored material from the first two albums, but the crowd didn't seem to mind. Ness was the perfect frontman; his Richard Butlerish vocals complementing the driving rhythms of this country-rockish guitar. By the time the encore rolled around, the band was at full tilt, highlighted by the single "Ball And Chain" and a roaring cover of the Stones' classic "Play With Fire".

Social Distortion will begin another tour shortly after the holidays. A word of advice: try to make it to the venue after the opening acts have finished.

Russ Gannon
Boston, MA

COFFIN BREAK
WEDGE
DNC
Benton/Franklin Ctny Frgrnds
Tri-Cities, Washington
November 23, 1990

The Tri-Cities (Pasco, Kennewick, Richland) is 200 miles away from Seattle, and because of this distance, the area rarely gets a chance to see a good show without having to travel a great distance. With the local music scene growing slowly, this is changing, and people here are able to see a good band once in a while, at the same time giving the local bands more exposure.

On this cold and very ugly night (there was a huge dust storm), three bands rocked the place like it was packed, but due to bad promotion only 150-200 people showed up. DAMNED NATION CORPORATION, better known as D.N.C., started things off. Fronted by singer Gary Marcotte, D.N.C. incorporate a bit of thrash, a healthy amount of speed metal, a nice morsel of grunge, and come out with a recipe that is all their own. Bassist Billy Hughes, guitarists Dave Kelley and Steve Tietsort, and drummer Eric Stout create a funk that is nothing like I've ever heard. It's obvious that these guys are fans of hip hop and Parliament/Funkadelic. Marcotte went into the audience and stirred them up even more, and by the end of their set, both the band and crowd were happy.

WEDGE, another local band, vein, whatever that may be) was too harsh. Singer Heath Gier felt this, so he too jumped into the audience and proceeded to threaten anybody who refused to get into the psychedelic sounds. The crowd got into it, and by the time the crowd was ready for more, Wedge was through.

To close the show was COFFIN BREAK, a band I thought I'd never get a chance to see. I felt blessed and was ready to act like a loonie listening to this band. I looked around, however, and more than half of the people had left; but these guys played as if it was packed with 2000 people. They started tearing crap up with "World", as guitarist Peter Litwin screamed with all of his strength. His playing was very good, but due to the crowd constantly stomping on the stage, his equipment went "out of business" for awhile. At one point in the show, one of his guitar pedals was giving him problems, and as if that wasn't enough, two strings broke. So, as drummer David Brooks and all-around-cool-guy Rob Skinner (bass) played on, creating some kind of song the Melvins would be proud of, Litwin scanned frantically for another guitar, and as soon as he did, the band played on together.

The band seemed comfortable with themselves, tearing through songs from "Psychosis, Rupture" and even a few songs from their first demo tape. The group played alot of new unrecorded material, and all I can say is that Coffin Break is going to be more successful

Wedge (Photo by John Book)

are going to make it big in one form or another. Some of their material starts off like long lost CURE outtakes, but these four guys and one girl bash out some fantastic hardcore, taking unusual risks and turns along the way. Guitarist Brad Banggerter creates some cool feedback reminiscent of Melvin's Buzz Osborne. Unfortunately, the crowd didn't get into them as much as I did until the band's last two songs. I guess the transformation from D.N.C (who were more metal/punk than anything) to Wedge (who are of the "alternative" when it is released, as those new songs had a lot of power and craftsmanship.

In closing, the show went very well, with D.N.C. and Wedge doing one helluva job, while Coffin Break put a smile on faces that may have never got a chance to hear such good music. All I can say is that I hope more established bands will stop by the Tri-Cities area to do a show. For the time being, shows like this only come once a year.

John Book
Tri-Cities, WA

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Stinging Rain are from the little town of Grove City, an hours drive from Pittsburgh but just down the highway from the home of Nine Inch Nails' Trent Reznor. That may or may not mean anything, but Rezner, too, chose to scrap everything for a shot at making alternative rock and roll.

Stinging Rain write the kind of biting satire and social commentary you would expect from a Greenwich Village art band. They arrange their songs like hip and seasoned pros. They play like they're possessed.

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Scott Mervis, IN PITTSBURGH

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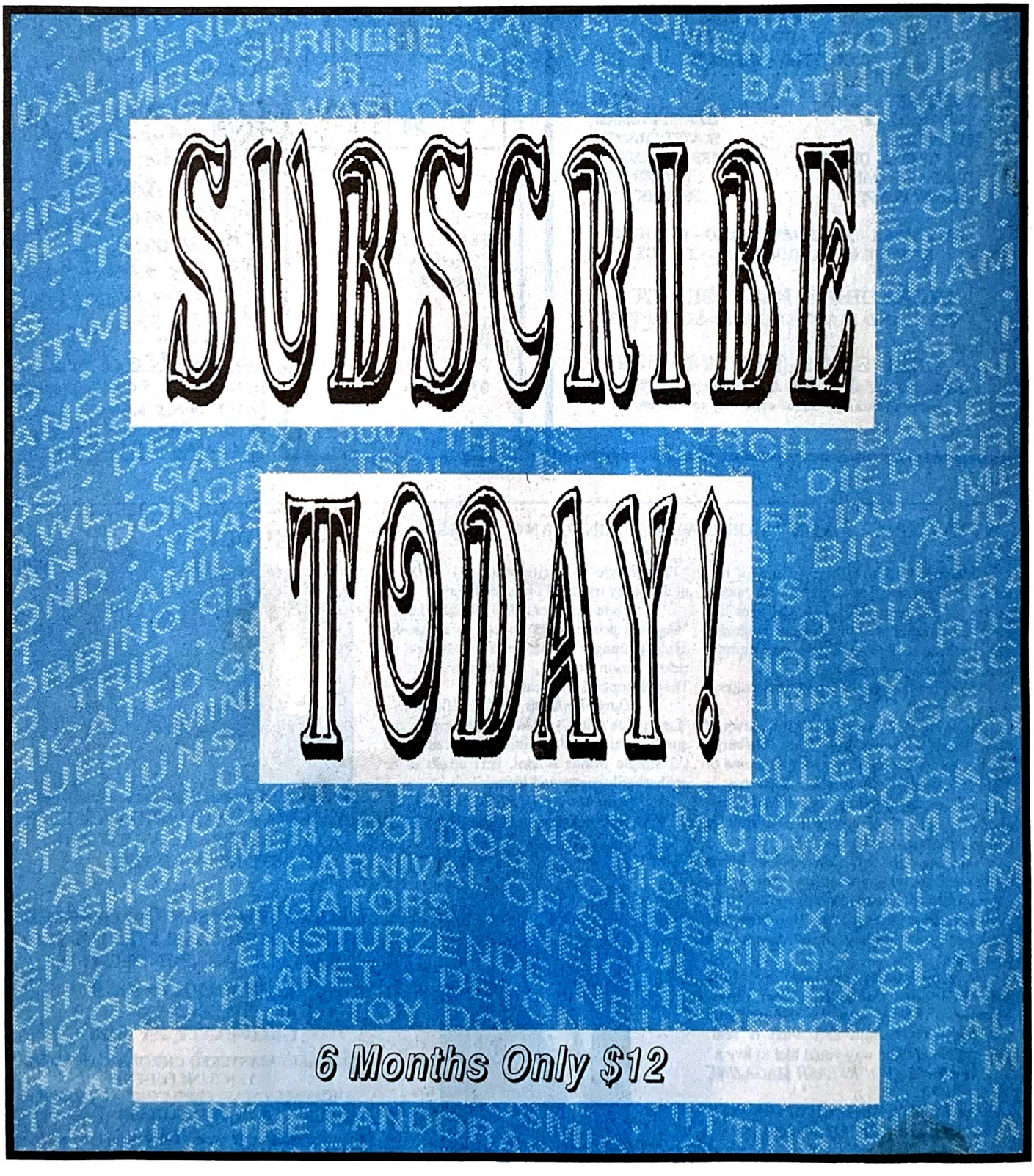
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